Leanne Ford's

FEEL FREE

Magazine

THEY'LL
NEVER
BELIEVE
US.

My creative conversation with THE DIANE KEATON! A true abstract artist in every way.

BARBARA HEPWORTH,
ALISTAIR MCCOWAN, AMY NEUNSINGER,
ALEXANDRA VALENTI, REESE EMRY,
RAY & CHARLES EAMES,
ISAMU NOGUCHI, MARTHA GRAHAM

It's out there in here.

Vol. 2

Greetings from my happy place!
Leanne Ford invites you over.

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feel free to...

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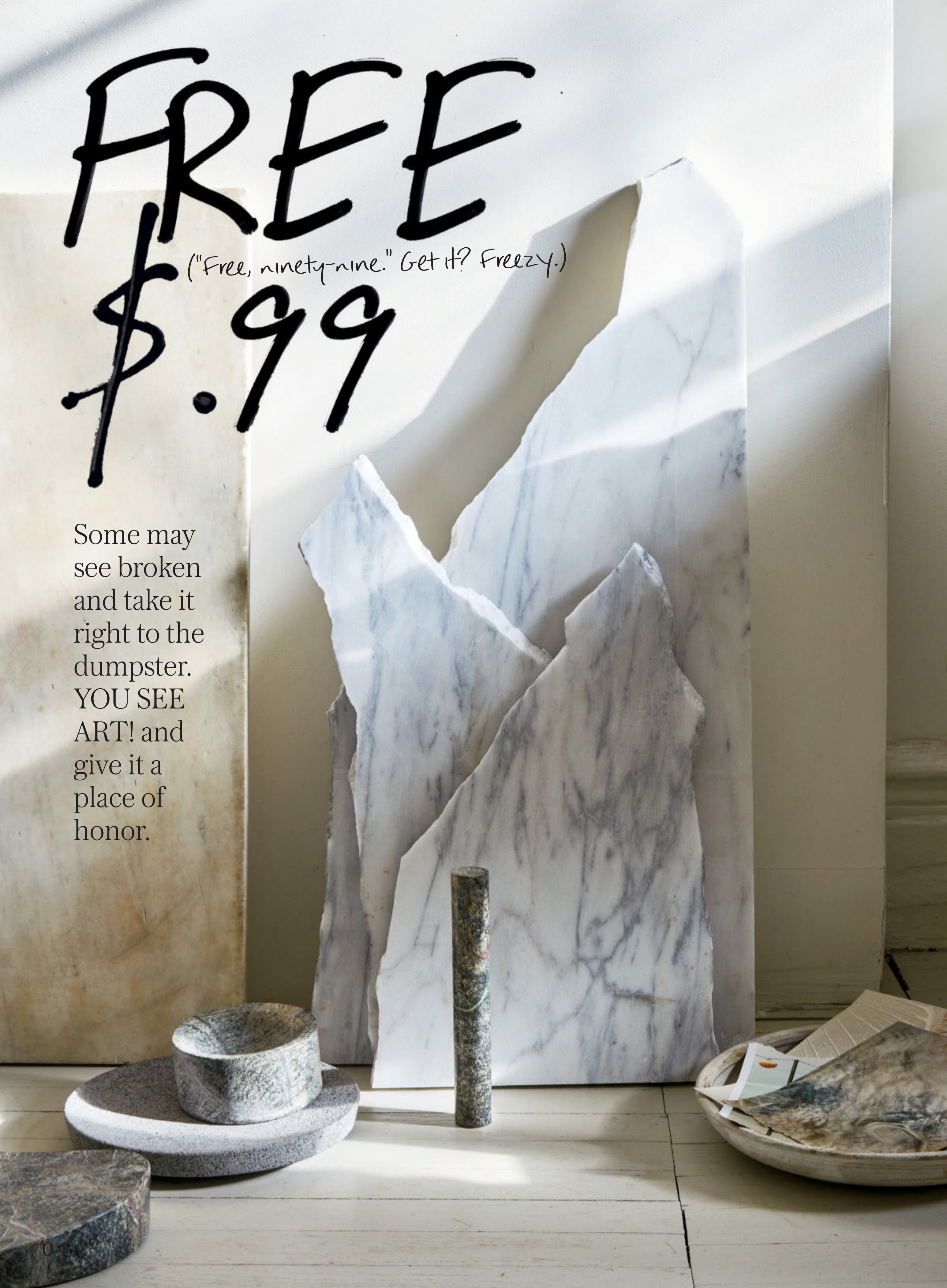


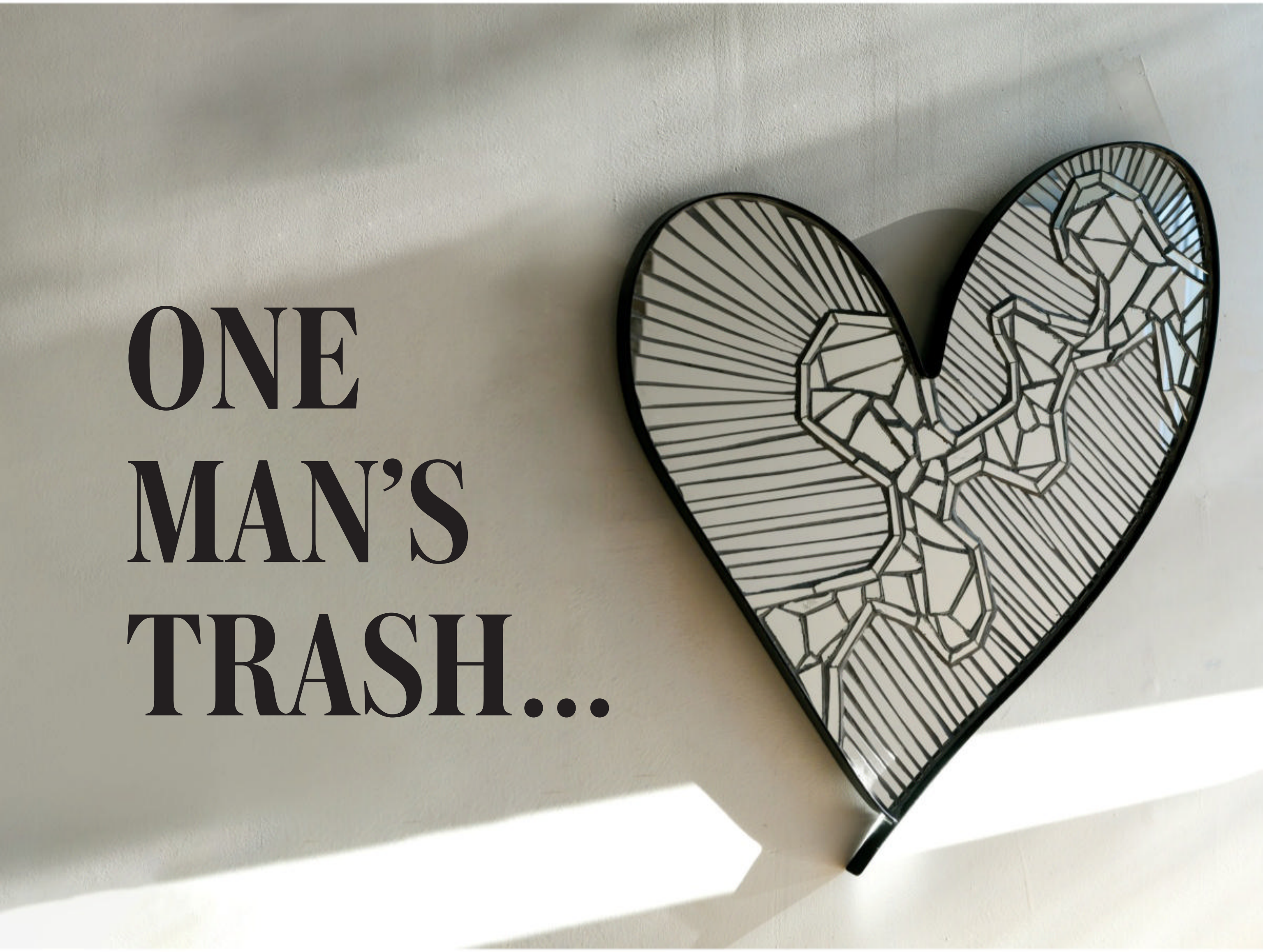
FREE $.99

("Free, ninety-nine." Get it? Freezy.)

Some may see broken and take it right to the dumpster. YOU SEE ART! and give it a place of honor.

ONE MAN'S TRASH...

I created a sweet and simple heart-shaped mirrior for my line Leanne Ford for Crate and Kids. Through a series of mishaps, the poor thing got a little roughed up. I turned to my friend Marlon, who creates mirrored mosiacs. Thanks to Marlon's eye, this piece has new life.



Mosiac 101 by Marlon Eazywinder

1. Sketch out a design for your mosaic on a sturdy surface, such as a table, a piece of Masonite, or anything that can hold glue!
2. Score a piece of ⅛”-thick sheet glass with glass cutters. Simple geometric designs are the easiest to work with.
3. Separate the glass on the score lines using running pliers.
4. Use glass nippers to change the size and shape of the cut glass pieces, if desired or necessary!
5. Glue the cut glass pieces onto the surface with your design, leaving small gaps for grout.
6. Repeat steps 2-5 until your design is fully glued on the surface. Allow the glue to dry overnight.
7. Pour dry grout into a mixing bowl, add water, and mix until the consistency is thick and spreadable.
8. Use the putty knife to fill in all the cracks with grout.
9. Clean the grout off and wipe the finished piece clean.

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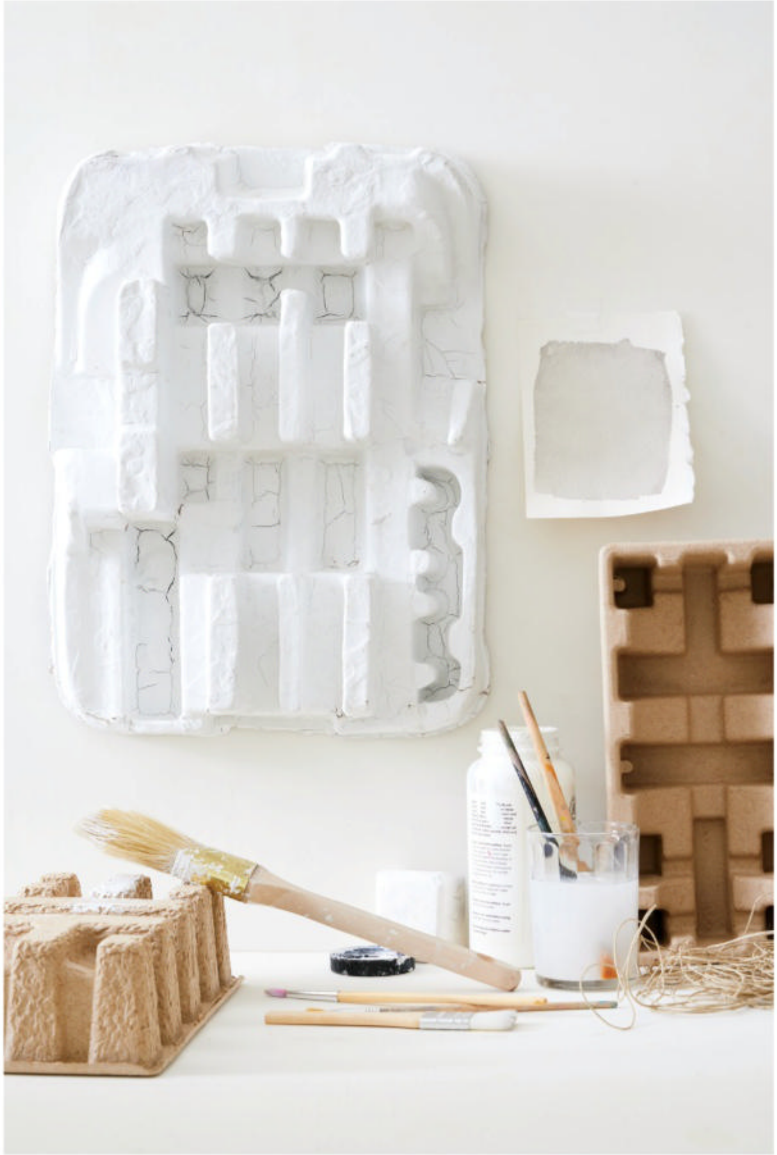
GESSO GEOMETRY



This one will make ya feel better about that late-night online order!

1. Save all that weird geometric three-dimensional cardboard packaging used to protect your online order (wine packaging, anyone?).
2. All you need for the transformation is a paintbrush and gesso from an art supply store.
3. Apply a thin layer of gesso on the packaging and wait for it to dry.
4. Build up the surface with several more layers of gesso until the piece is liberally covered.
5. Hang on a wall! You can even build a collection of different sizes and shapes and assemble them in a group.

Turn your garbage into art with layers of gesso.*

*gesso is the primer that artists use to prepare canvases

FREE
$.99

BEFORE YA RECYCLE,

PRECYCLE!

Maybe we DID know what we were doing in college! Instead of pitching wine bottles, glass jars, and tin cans, give them another rotation and go grab some foliage from your yard.

Eat your heart out, Warhol!

Campbell's
Condensed
Tomato
Soup

Diane Keaton, an abstract actress

My creative conversation with Diane

LEANNE: Diane! I am so excited to talk to you. I love people who do one thing for a living and they're known for it and they're appreciated for their love of it, but they're still exploring creatively "over here," right? So, you have done kind of everything under the sun artistically and tried everything. And that's what makes me so excited to talk to you.

DIANE: Oh my, I fail.

LEANNE: There is no fail. That's our whole concept. Here at FEEL FREE, there is no failure. Actually, failure is even better, there's freedom in failure.

DIANE: I think we are the same. (I blush...)

@diane_keaton

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The unseen eye is WatChING YOU
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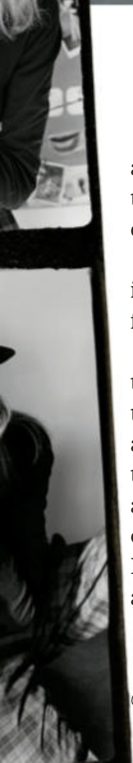


Admittedly—this is really my first interview of all time… I know, an editor with no experience. Add it to my list of things that I have no business doing, yet dive in headfirst. No, make that face-first!

I had somehow finagled myself into a half-hour interview with our cover girl. Thanks to mutual friends.—Shout out to Dr. Amersi!

Mere days before this I got a random afternoon call that, THANK YOU LORD, I answered. My phone read that it was Diane Keaton's assistant, Stephanie Heaton. I answered, "Well, hi, Stephanie!" And this voice came on the phone. Let's just say, a distinct one that said, "Guess again!" Gulp. "Hi, Diannnnnne…," I winced out. Diane called to tell me she was "floored" by our first issue of FEEL FREE magazine. And was just going on and on in a very Diane Keaton (first name last name) way about FEEL FREE—my first thought was—I have to get off this phone as soon as possible before I jibber jabber too much. But my second thought was wiser. I said, "Welllllll, Diane, if you like it so much, then why don't you be our very first cover girl on the next issue of FEEL FREE?!" A little more mumbo jumbo (not quite sure what was said, I basically blacked out…), and we were off the phone. I called my sister who, in a true supportive-sister way, said she, too, was "shaking" from the news.

And afterwards I texted Stephanie and said—and I quote:

"Stephanie. I'm beyond. ;) You ladies made my WEEK. MONTH. YEAR.

If I may be so bold—I know we are a little peon magazine…but…

Can you two please truly think about her being on the cover of the second issue ever?

I really feel like she exemplifies what the magazine

@diane_keaton

stands for. A love of the arts. A love of the artists. Art and Living so fully intertwined—the art of imperfection—acting as an art form.

I mean. It's all there, wrapped up in an oversize bow… or in this case…necktie."

(I think it worked!)

So. Here I am, with 30 minutes on the clock.

I have to learn everything I can about my new best friend, a true living artist. I also have half an hour to make her understand that we are kindred spirits. That the stories and thoughts and epiphanies she has shared in so many of her books are closely related to my life too! That this little girl growing up in Pennsylvania could so cosmically align on so many things with someone a country and lifetime away.

I was never offended that my celebrity look-alike was 30 years my senior. Quite the opposite in fact. I took it, and take it, as a great compliment. I can only hope to have her charisma, her freewheeling career, and her closet, as I catch up to her in years! I see bigger belts, wider skirts, higher soles, and lower hats in my future! I always say, if I'm gonna get older, I may as well get cooler!

My one-sided friendship with Diane Keaton started when I was about 23 years old. I remember it vividly: my friend Erik Lang told me he had just watched a movie and he couldn't get over how much the woman in it reminded him of me.

"What is it?" I asked. "I'll watch." And that night I met Annie Hall.

Yes, I know. I was late to the party. In fact, very late to the party. That movie came out in 1977, four years before I was born. I was late, yes, but hey—I was finally HERE! And I was hooked. I had never connected to anyone on or off TV, never found a connection with an actual actress. With fictional characters, plenty—Anne of Green Gables, Ramona Quimby, Punky Brewster—yes, they were my friends.

But here I was and I had this strange feeling I was watching myself on the screen. The looks, the face(ish), the -isms, the run-on sentences.

Ah, yes, but Annie Hall is not Diane Keaton… or is she…? Ya know what, why don't we just ask her…

> "I kept telling myself that *I was an artist.* The awful truth was, no matter *HOW HARD I TRIED*, I was **an actress**."

(…I beg to differ.)

LEANNE: You have tried about every art form out there. To quote you: "When I wasn't acting, I pursued a variety of visual hobbies under the umbrella of 'art.'" You did gallery shows, photography, tableau (had to google that one), wrote lyrics, created huge collages, and I am sure much more. I want to talk about your love of collage, which we have in common. How did this start for you?

DIANE: Oh, I know how it started. My mother, Dorothy Dean Keaton Hall. I'm Keaton because when I went to get my Actor's Equity, there was already a Diane Hall. So I took my mother's maiden name, as my name. (And her dad called her Diannie! Hence, Annie Hall!!!)

LEANNE: That's so special.

DIANE: Yeah, she was just great. And, yes, she loved all kinds of handiwork and collage-like things. She was always interested in visuals and what you can do with a piece of paper. (including inside her cabinets! Fully stealing that idea!)

LEANNE: Did you grow up with all her collages kind of everywhere?

DIANE: Yes.

LEANNE: I love the power of your mother Dorothy's tagline, "She didn't judge me or try to tell me what to think. She let me think." (This gets me as a mom of a three-year-old!) Did she consciously inspire you or did you just get inspired by watching?

DIANE: Oh, she would have magazines, like McCall's, and I could cut things out of them. And I started to watch what she did with those pictures. And then I started to do it. I was just really engaged by imagery. By looking at imagery, like looking at all kinds of things, like what I'm looking at right now, which is this wall that I put together that's just a big mass of pictures that I shoved up there, and talk about just a big mess….

LEANNE: Right, but so good-looking.

DIANE: I love it. I see my mother, my grandmother, and my aunt Sadie, and I see an elephant, and then I see a man who's half-blind on a piano. And that's how crazy it is….

LEANNE: And those are just things through time that you've gathered?

DIANE: Oh, yeah. And they're all over the entire wall.

LEANNE: I'm a collager, which is why I love asking about this because people are always asking me, how do you do it? How do you place it? I don't know. You just do it, right?

DIANE: That's totally right. I mean, I was doing it when I

The Art of DRESSING

> "When I say 'designed' I mean I played around with the patterns we bought by changing the details."

The Art of **BEING YOU**

“Did you ever pat yourself on the back for your greatest gift, just being you?”

was in my early 20s. I was living in New York and I was in *Hair*—talk about an interesting experience—and I would come back to my little place and just started cutting things out and putting them on paper. (Turns out Diane is a cutter-outer. In my brain, there are two kinds of collage makers. I'm a ripper-outer!)

LEANNE: And did you hang it up in your apartment?

DIANE: Yes, I had a little apartment uptown on the east side, a little one-bedroom.

LEANNE: When I lived in New York, I basically lived under my clothes and I had this fabric someone gave me and I hung it on the wall as wallpaper. And then when I needed a night out, I would take it off and wear it.

DIANE: I love it.

LEANNE: And then I'd tack it back on the wall at two in the morning.

DIANE: That's great.

LEANNE: So you were a creative soul as a kid! Were you making your own clothes?

DIANE: Well, I wasn't making it. My mother would make the clothes, but we would design what we thought would look good. Or we'd find some fabric at the Goodwill and bring it home and then we figured out whether we were going to make a skirt or maybe even a dress.

LEANNE: So your mom would be your sous chef basically. She just let you kind of fly and she helped you….

DIANE: Yes, she did. And I bought it, hook, line, and sinker.

LEANNE: You would dress yourself since you were young, “changing details” to create new looks that are all your own. And, of course, you're still doing that to this day. You know, people are fascinated with your look, if you haven't noticed.

DIANE: You mean with my choices in clothing? Yes, I've noticed.

LEANNE: When you get dressed, are you thinking about it similar to how you do a collage wall, where you just pop it on? Or are you conscious about it?

DIANE: It depends on where I'm going. Like right now I'm just wearing a pair of black pants and a black turtleneck and some black shoes that are comfortable and black socks. It's hardly interesting, honey.

LEANNE: Sounds very classic. (Classic Diane.) And then when you go out and hit the town, you think, alright, now I get to wear all my wild stuff.

DIANE: Well, I put together what I think might be good.

LEANNE: Are you always tonal, like black and whites and creams and tans and neutrals?

DIANE: Yes.

LEANNE: Is your collage wall like that?

DIANE: Well, I have a very huge black painting, which is just black and I had it made. I mean, it's really the tallest thing around and the widest. And all it says is “1948.” And I keep thinking, why 1948? I look at it every day and I go, “And why, Diane?” And then I also have another very big, really interesting photograph of the back of a woman, she's a statue. And it has people's initials on it saying, AL with a heart, and they just trashed it… it's so interesting and I love that.

LEANNE: How do you create a home for yourself and your family? When you set out to create these stunning spaces, what is your design process? Including, but not limited to, your love of Pinterest!

DIANE: This house that I live in, it was built and I was a part of that, though I'm not a builder at all. It's all red brick and then there's an area that's white, in just one area, and then the back area, which is the office, is all black. And I bought these old pots that I love and I just kind of put my stuff around and I like the look.

LEANNE: Do you move things once they're placed?

DIANE: I don't move anything in the living room because I've never used the living room, which is the biggest waste of time ever. The living room is huge, and okay, now you got a huge living room, but how often do you have parties at your house, Diane? Literally two times. That's it. And so, it's just huge and it opens with a central door that comes out to the office, which is where you know, everything happens. I love it. I've since been to her house and it's stun gun (beautiful).

LEANNE: It's funny, I realized we didn't use our living room either. So I said, “Okay, I've got to give this room a purpose.” So I put all my design books in there.

DIANE: Oh, that's cool. I have a table in the living room that I put a lot of books in. But the truth of the matter is nothing happens there, right? Unless you're really a person who loves having people over for cocktails and dinner.

LEANNE: I put chairs in every room in hopes that I'll go give myself a minute in there. Like, “Today's a living room day. Get in there.” (Shall we call this "big ol' house" syndrome?)

DIANE: I'll try!

LEANNE: How many houses have you redone?

DIANE: I give it about seven. Two Lloyd Wrights, Copa De Oro, two Roxburys, Wynola, and this one. And there's probably more.

The Art of **SEEING**

“Seeing is the gift that keeps giving. It's much more engaging than being seen.”

The Art of **FAILING**

"Even if I failed I kept going for it."

LEANNE: Are you itching to do another one? Or are you maxed out?

DIANE: Oh, definitely itching. I'd like to go east a little and keep this one west. Fantastic ridiculous dreams.

LEANNE: I love the thought that someone incredibly known for a specific art form would have the urge and the guts to play outside of that. That someone would continue to push themselves in other avenues. Can I consider you an abstract artist or does that make you cringe?

DIANE: I don't think I am an abstract artist because I'm not that much of an artist. I'm just a person who cuts out paper, throws it up on the wall, or finds old photographs that I see at the swap meet and throw them up on the wall. I mean, I have tons of that—tons, tons, tons. And I have a very long table. And I like to play around with cutting objects and putting them in the same moment, maybe I present them as little collages. But nothing important.

LEANNE: But you're describing art!

DIANE: I don't know about that. I like doing it. I just like it.

LEANNE: And you're not doing it with anything in mind or with any kind of purpose or…?

DIANE: No, I mean, when I was in my 20s, I would make big collages. By big I mean they were about five feet wide, or maybe six, seven. And then I would mess around with them. But then, as time goes on because you move and you do different things, see different things—it's now small and interesting collages. It's also photography.

LEANNE: Wow. Do you do the photography?

DIANE: I shoot the pictures but I'm not doing them in any big way. I just like it. I like images. If I see a tree that looks unusual, I'll just take a picture of it. I take a lot of pictures that go nowhere. But I enjoy it. And maybe someday I'll do something with them. (Imposter syndrome?!)

LEANNE: I'd like to hear your take on the concept of THINK that's very big for FEEL FREE magazine. What your concept and your mom's concept of what THINK means.

DIANE: I think the THINK is to put yourself in a situation that is not your norm, which really helps. You know what I mean? Because I don't go around THINKing, you know? But it is really something that if you put aside some of the things that you're dealing with, like, "Oh, I've got to take care of that tree." Or maybe "I'll get that job," or maybe I'll find myself somehow having a better fun time with this particular actor or actress…. All these things go on in your brain all the time, as you know really well. But then when you're alone and you're doing this THINK thing, for me it's always visual.

LEANNE: It always goes back to visual.

DIANE: It always does. When I have that kind of time. When I'm acting, that's always interesting because you're with people that are so unusual and you try to figure out how you mix with them as opposed to your being your own kind of unusual odd nutcase. That's me.

LEANNE: And me, thank you very much. And when you're acting, do you feel like because you see life a little bit differently, that affects how you act?

DIANE: I think you have to really engage in the script, and then you can get more free about how you can loosen up with it, or you can have issues with it. So that's one thing that I really tuck into because it's my living. And also, what a lucky break for me.

LEANNE: You know, it's funny because I was in fashion and then I moved to interiors and now I'm interviewing you for a magazine. My evolution is evolving as we speak.

DIANE: Which is fabulous.

LEANNE: And who knows what's next? But I like that. I feel like once you get over the preciousness of it and you relax and you realize, "Okay, I like to create and I'm happiest creating," and we don't have to pin in what it is, like "I am an actress. I am a blank." You get to kind of play creatively. It's very freeing.

DIANE: Oh, yeah, for sure.

LEANNE: So your final words to the FEEL FREE crowd are what…? THINK? What do you say?

DIANE: No, I want you to say! I have nothing to say…. You use the words and I'll pretend I'm you.

LEANNE: Well, I wrote everything I like from your book on my white Post-it notes. I have so many incredible one-liners and things that you've said. I have so much beauty of what you've written and already shared with the world. So maybe I'll steal some of that for you.

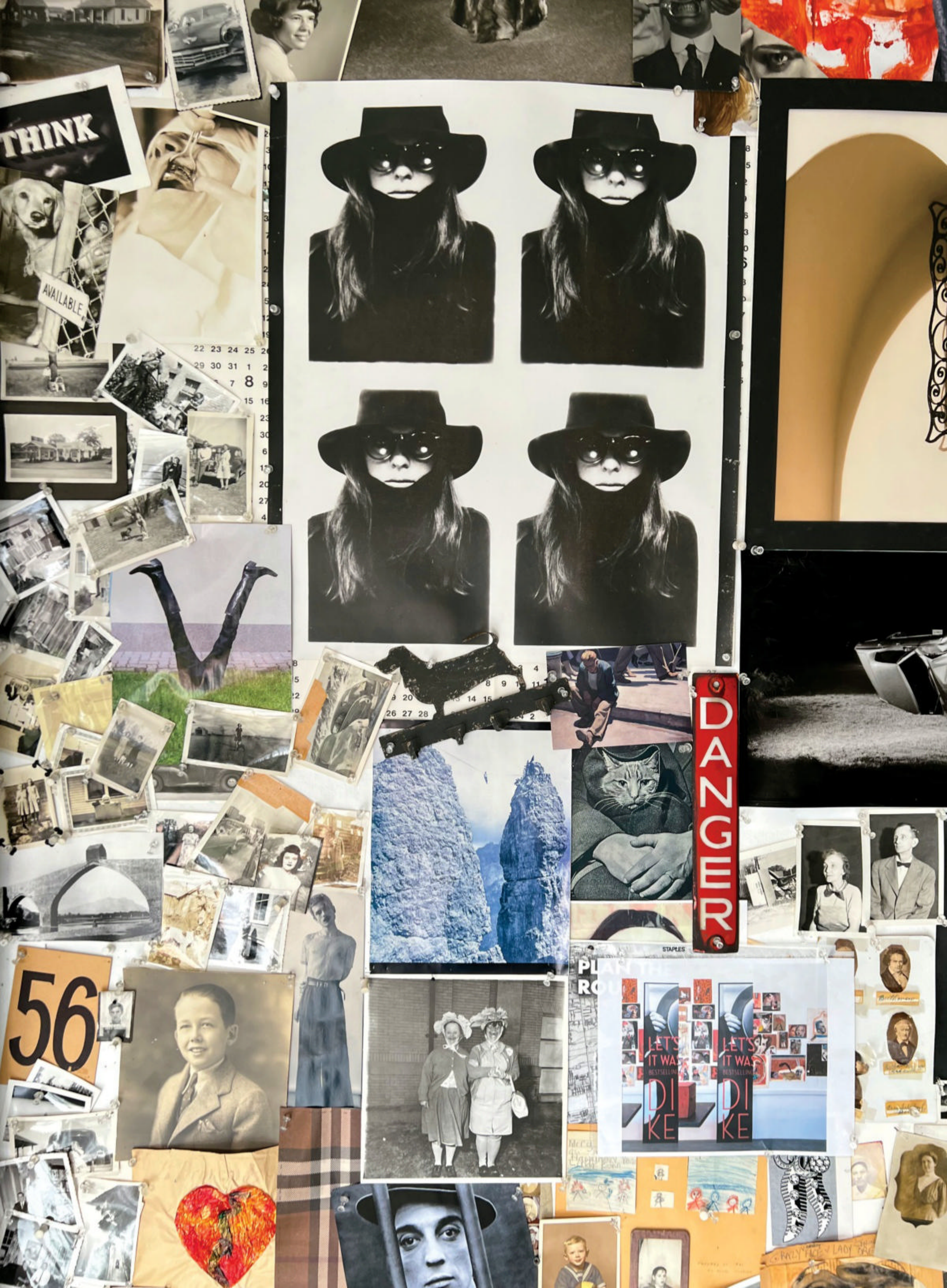
DIANE: You steal whatever you want.

And steal, I shall!

> "I think the *THINK* is to put **yourself in a situation** that is *not your norm.*"

The Art of **GROWING UP WITH A VERY ARTISTIC MOM**

"She supported choices that created experiences that expanded my life."


THINK
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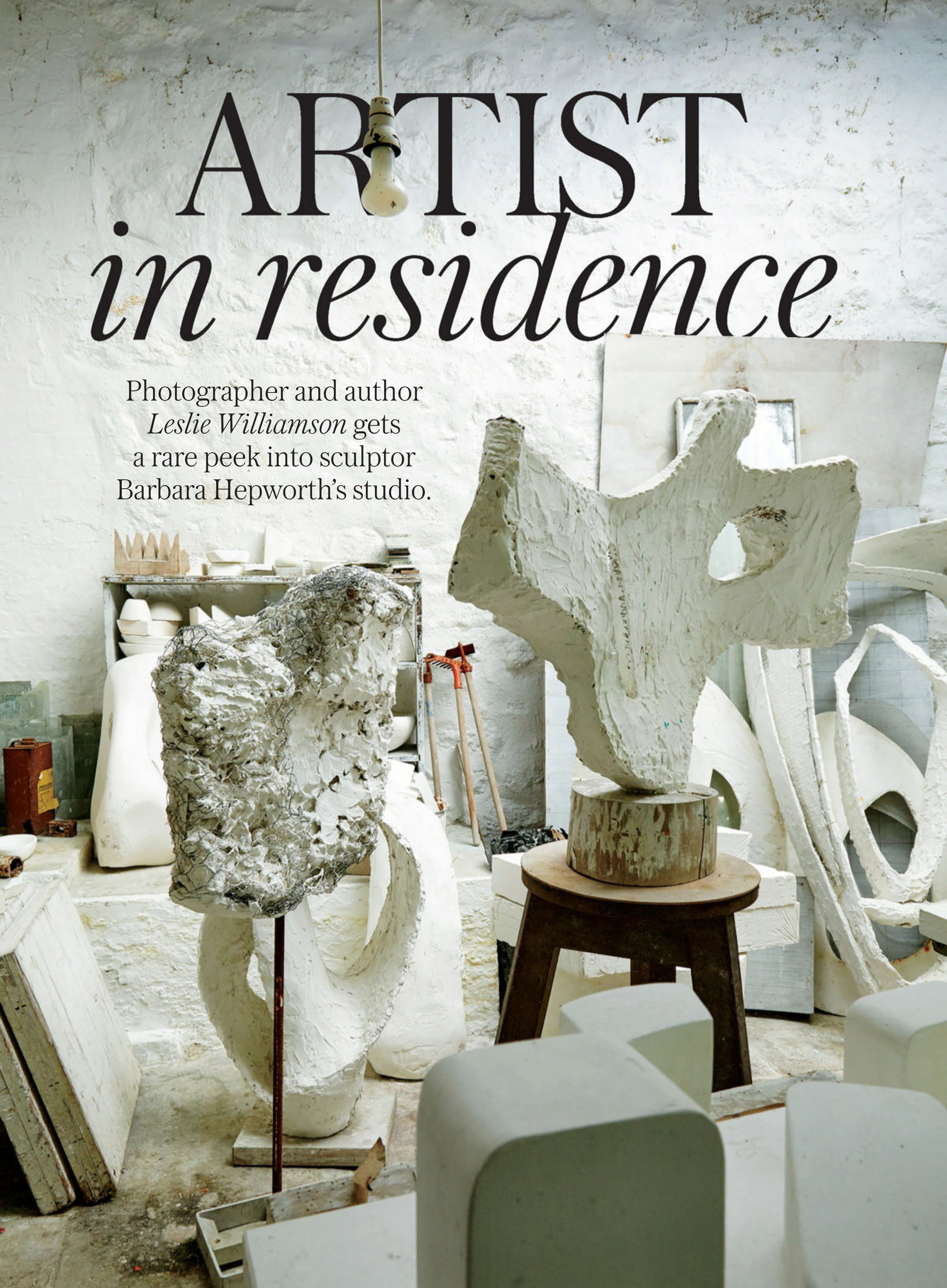
ARTIST *in residence*

Photographer and author *Leslie Williamson* gets a rare peek into sculptor Barbara Hepworth's studio.



I love all things Leslie Williamson. And I absolutely love her newest photography book *Still Lives*. I read her books with Post-its in hand, marking every page that inspires me.

This story especially stopped me in my tracks. I have to be honest, I didn't know who Barbara Hepworth was before seeing her studio. But now, I'm hooked. Let's hear from Leslie herself. ***—Leanne***

Again, late to the party.

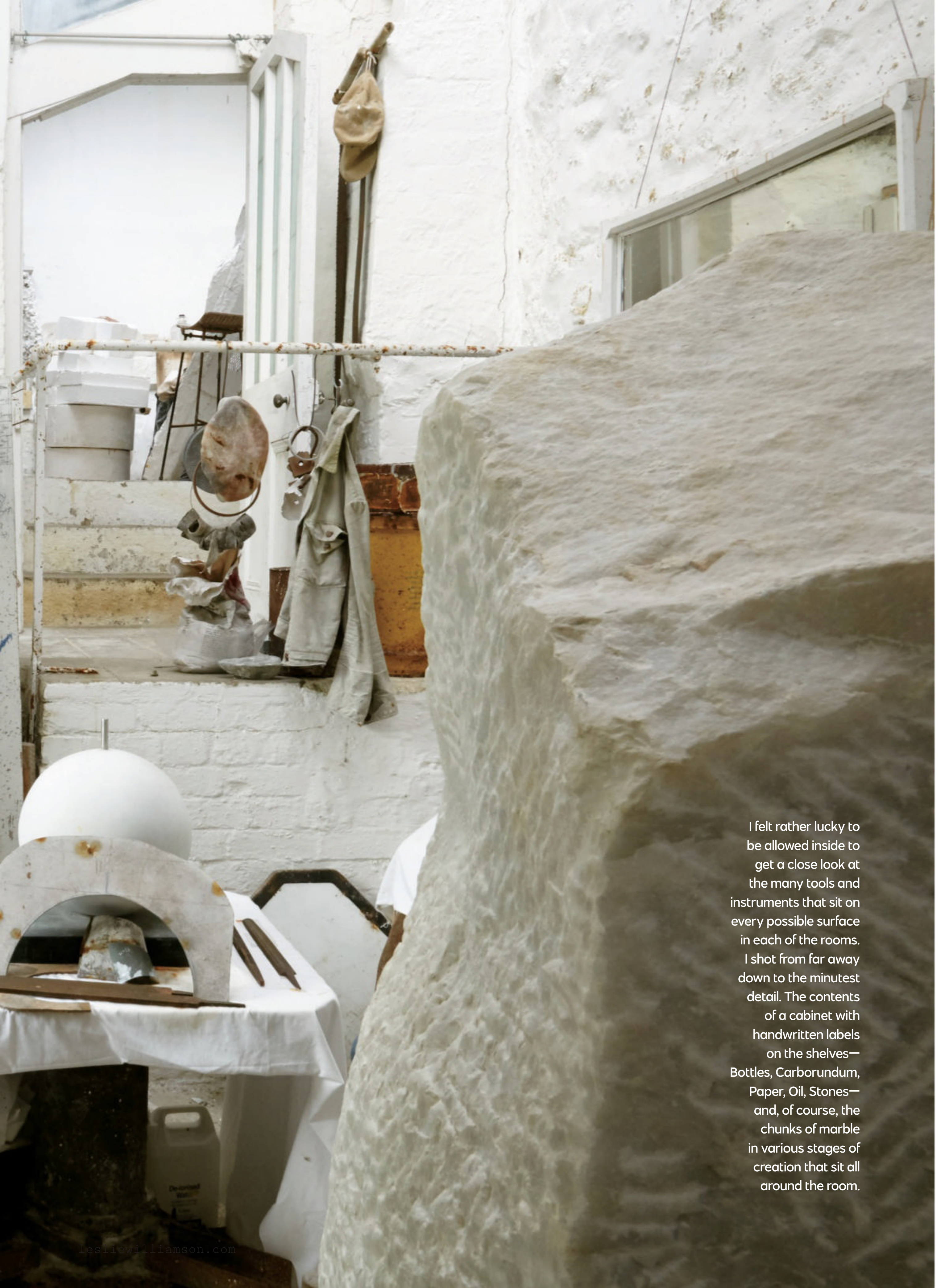
LESLIE WILLIAMSON: When I set out to make a book, I generally have a couple of names in my head that I feel are imperative to include for it to be a success. These are the people, to my mind, that define the entire idea of the book. When I began making *Still Lives*, one of those names was Barbara Hepworth. By some magical alignment of the planets, Hepworth's Trewyn Studio and Garden in St. Ives, England, was the first space I got an okay for.

In 1949, Hepworth bought Trewyn Studio at auction, part of a larger estate that was being broken up. Located in central St. Ives, the parcel of land consisted of a walled garden with a stone-built studio and a small two-story structure on the corner. Although it was not her intention to live there when she bought it, Hepworth soon found herself living and working at Trewyn Studio full-time in 1950. It would be both her home and studio for the rest of her life.

Cornwall was good for Hepworth. The pagan landscape inspired her, much like the Yorkshire landscape of her childhood had. She preferred the privacy and seclusion she enjoyed at the studio and garden to the more social aspects that are necessary in the art world. Despite the town's geographic remoteness, during the last 25 years of her life she saw recognition for her work continue to grow. Her primary materials of wood and marble expanded in 1956

Before my visit to St. Ives, I found Hepworth a bit intimidating. Such a tiny woman who created such strong, forceful, massive sculptures—I somehow believed she had to have a big ego and maybe was not so nice. But through my time in her studios, I found something I had not expected. I found humility. —Leslie

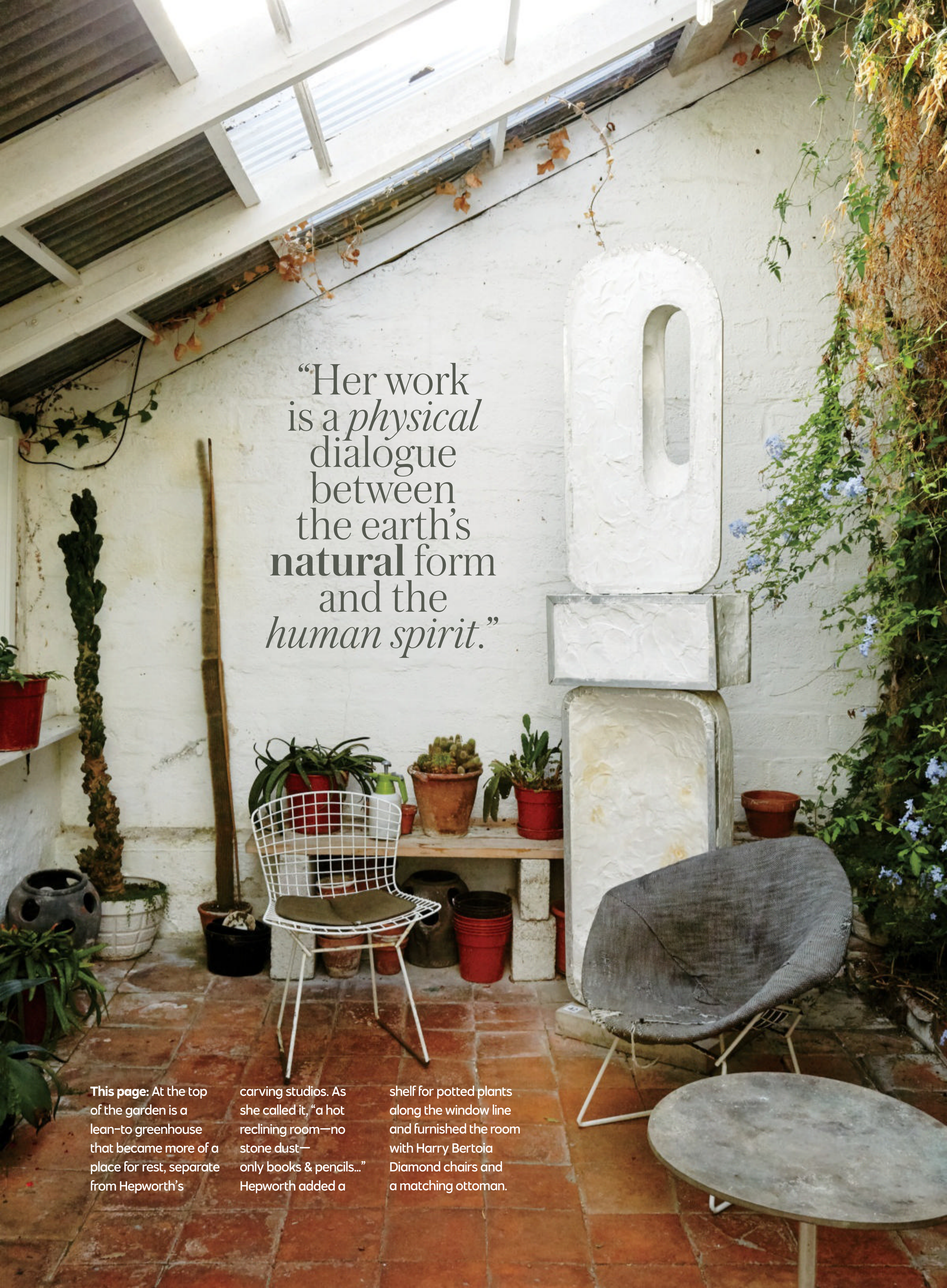
"...the *power* of setting and **place**..."



I felt rather lucky to be allowed inside to get a close look at the many tools and instruments that sit on every possible surface in each of the rooms. I shot from far away down to the minutest detail. The contents of a cabinet with handwritten labels on the shelves—Bottles, Carborundum, Paper, Oil, Stones—and, of course, the chunks of marble in various stages of creation that sit all around the room.

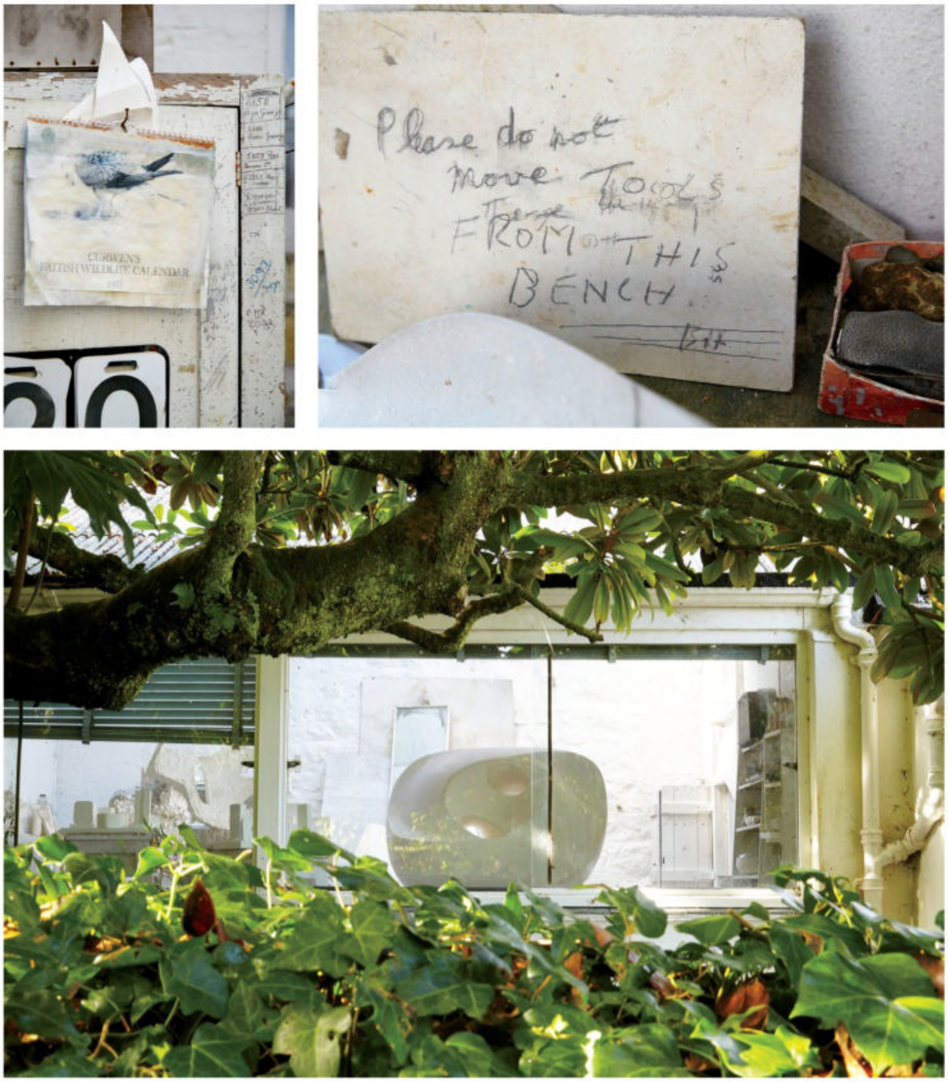
lesliewilliamson.com

JOHNSON'S
WAX
WALPAMUR



> "Her work is a *physical* dialogue between the earth's **natural** form and the *human spirit*."

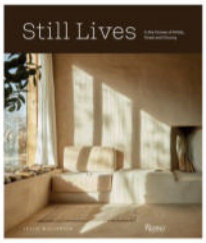
This page: At the top of the garden is a lean-to greenhouse that became more of a place for rest, separate from Hepworth's carving studios. As she called it, "a hot reclining room—no stone dust—only books & pencils..." Hepworth added a shelf for potted plants along the window line and furnished the room with Harry Bertoia Diamond chairs and a matching ottoman.



Hepworth's handwritten sign scolding not to move her tools. The carving studio is the larger room that you enter into off the courtyard, and up some stairs is the adjoining plaster studio, which has a lower ceiling but a long window that looks out to the garden.

when she began working in bronze, mainly for the large-scale public commissions, of which she had a growing number, including her monumental *Single Form* (1961–64) at the United Nations Plaza in New York City (her most distinguished public commission) and her large bronze sculpture *Winged Figure* (1963), which is still mounted above Oxford Street in London on the John Lewis flagship store. I've always felt that something about Hepworth's work begs to be outside, with the air swirling around it, like the ancient monuments at Stonehenge and Avebury.

She understood the power of setting and place in relation to her work, and nowhere is this more definitively expressed than in her own studio and garden. Toward the end of her life, Hepworth had the idea that maybe her garden should be opened to the public after she was gone. She left instructions for her family to do just that, but never saying explicitly to preserve her studios and name them after her—just to allow people to enjoy the garden and her sculptures within it, where she wanted them to live. Thankfully, her family knew the value of this magical place, and not just its garden, but the place in its entirety. Less than a year after her death, the Barbara Hepworth Studio Museum opened to visitors in 1976, and in 1980 the Tate took over running the studio. This arrangement remains to this day. It is an absolute treasure.



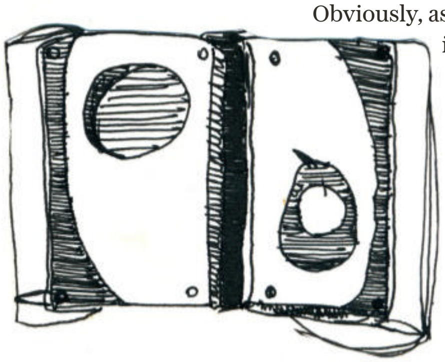
STILL LIVES: IN THE HOMES OF ARTISTS, GREAT AND UNSUNG
by Leslie Williamson, Rizzoli New York, 2021. Images ©Leslie Williamson but no image may be used, electronically or in print, without written permission from the publisher.

A-MUSED

How Barbara Hepworth's sculpture inspired a jewelry artisan. *By Hilary Robertson*

IN ENGLAND, WE MIGHT CALL Alistair McCowan a "magpie," a British term for a collector or scavenger, a treasure hunter with an unquenchable thirst for The Find. Since childhood, Alistair has always been on the hunt for fascinating things; rare, special, curious, hopefully overlooked, and potentially valuable things.

Childhood visits to the British Museum had introduced him to the jewels of the Egyptian Pharaohs and he was particularly drawn to the craftsmanship and tactile textures of Byzantine treasures. Stories about the Gold Rush, buried treasure, and shipwrecks filled with golden doubloons thrilled him. The discovery of Andy Warhol's extensive jewelry collection, a priceless cache, found hidden in his Upper East Side apartment after his death and later auctioned by Sotheby's, really grabbed Alistair's attention. Although he couldn't bid for a bracelet, he was able to acquire the catalog and countless other volumes, which taught him to hone his taste for fabulous things.



When I first met Alistair, I noticed the towering stack of Phillips jewelry auction catalogs in his apartment—very promising, I thought. (And guess what? I married him. And true to form, he gave me not one but three engagement rings—not all at once, I should add).

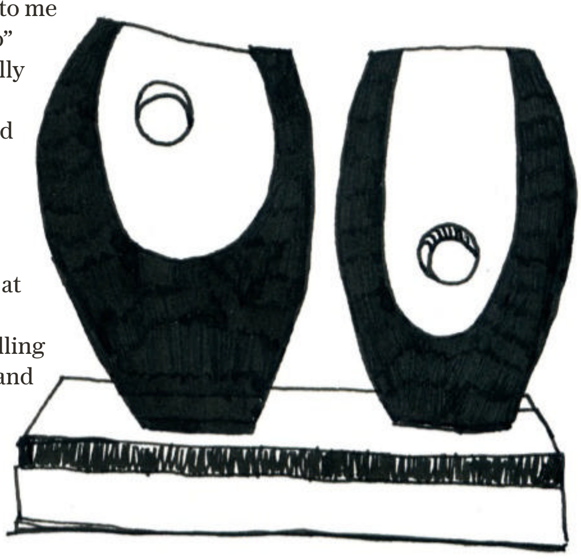
Obviously, as his in-house muse, it was my job to wear the things that he found at flea markets, auctions, and antique malls. We shared a taste for large, statement pieces rather than anything feminine, delicate, or subtle.

After years benefitting from his magpie eye, it occurred to me that perhaps my "can-do" DIY husband should really be making jewelry himself, and so I invested in my future bling by sending him to two evening courses, one at Pratt (an art school in Brooklyn) and the other at Brooklyn Metalworks. Within a year, he was selling his wares to my friends and colleagues and had graduated from Finder to Maker.

The red thread that connects his evolving collection of cast bronze rings and cuffs is his interest in the work of the St. Ives group of artists and sculptors, specifically Barbara Hepworth and her husband, Ben Nicholson. He translates their signature amorphous shapes into cast bronze reliefs attached to a leather band or joined by chains. Hepworth's bronzes are often the starting point for a ring, and a plaster relief by Nicholson inspired Alistair's first-ever piece, a patinated and layered brass cuff.

He sees the jewelry as wearable sculpture for people who can handle adding some art (and weight) to their wrists and fingers. "I can't make anything delicate; my hands are too big and my eyesight isn't good enough for delicate pieces," he explains.

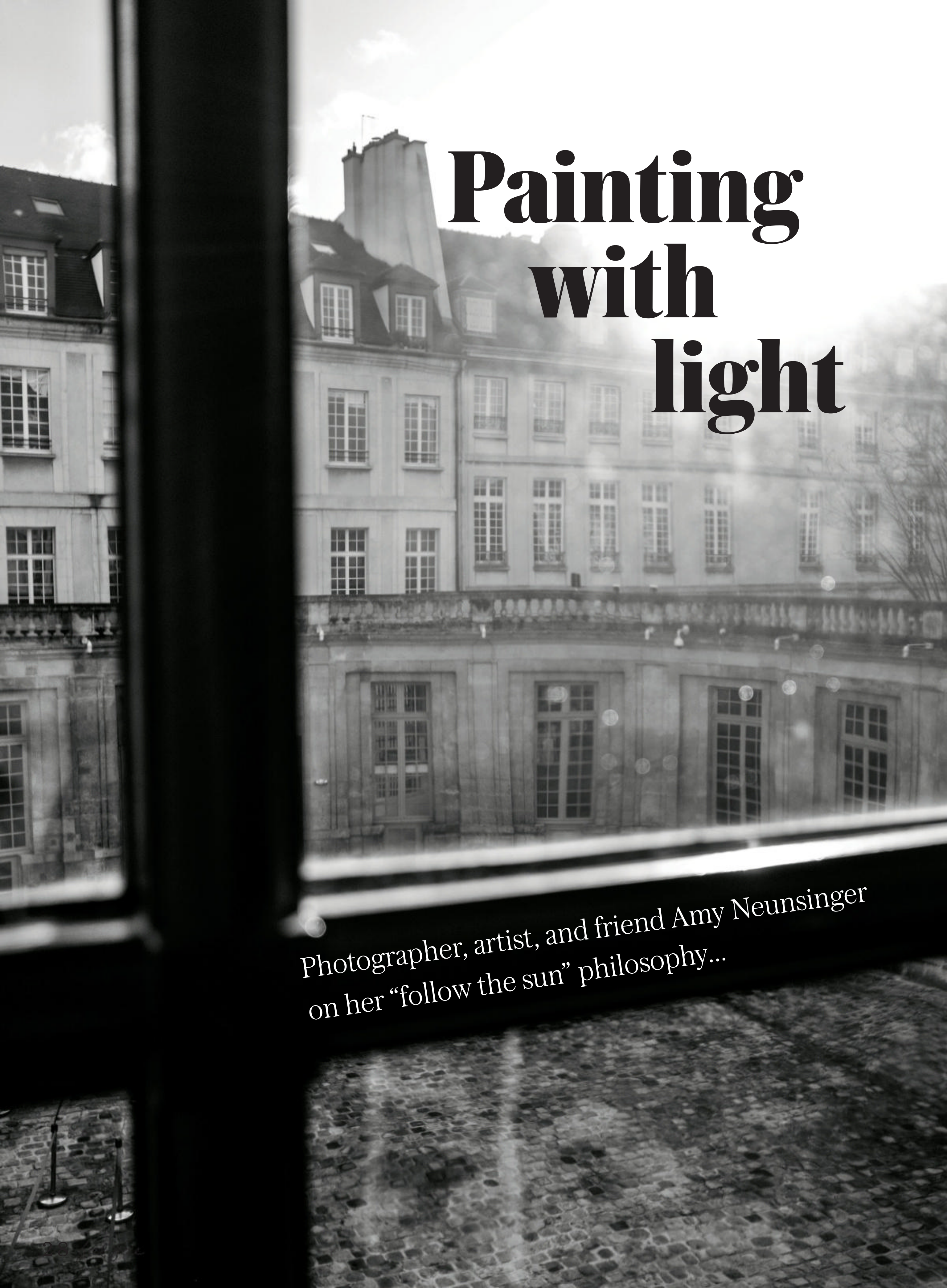
One of the best things about his new path? That it is perfectly portable; he carries his tools in one (albeit rather heavy) tote bag, perfect for a scavenger-at-large.



alistairmccowan.com

18+

WHAT IS
AVAXHOME?



Painting with light

Photographer, artist, and friend Amy Neunsinger on her "follow the sun" philosophy...

I think I might just be Amy's biggest fan. I met her over the cheese plate at our mutual friends, the Ulchitels', home for a party one beautiful Los Angeles evening.

We shared a love of, well, snacks. As we dove into each other's worlds, we realized we had common ground in the interiors field. As she described her home to me, I literally got chills and basically shouted, "Wait! I've been there!" I styled a celebrity shoot for *People* magazine about 10 years before in the most beautiful home I had ever seen and I never forgot it. It was the closest to my own personal style that I had ever been in in the flesh. I referenced it constantly to anyone who would listen. And would you believe it, that was her house! A true kindred spirit in all forms—her love of a life well lived, of beauty in the home, of magical and undone-ness, of hosting a great candlelit party, beat-up marble, baskets as lights, so many giggles in gorgeous fruit- and veggie-filled kitchens—Amy is the whole thing. A true inspiration in all art forms. I feel lucky to know her and to call her a friend. Plus—she's the only human I know who can bend the sun. (Read on before you think I'm too crazy.)

—*Leanne*

Snacks & interiors?!

AMY NEUNSINGER: I have been fascinated with light my entire life. The patterns, the mood and emotions that you subconsciously take in and reflect upon without realizing it. Sunlight indicates the seasons, triggers our memories, fashions great works of art, architecture, and, of course, my medium, photography. A friend of mine, Iggy, observed me lighting a room not too long ago and he said, "Light needs to struggle." He was watching me struggle.

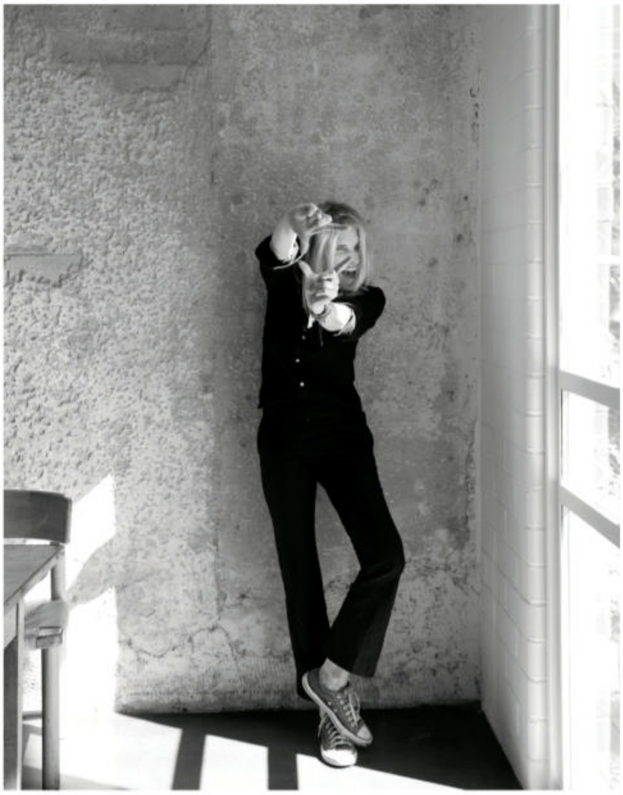
Light needs to struggle. To find its way through layers of atmosphere, trees, telephone wires, dirty windows, lace curtains, to tell its story on the walls, floors, furniture, faces.... It's what I dream about and it's my philosophy of what makes a strong image. I am charged with creating emotion from a two-dimensional format that you can't smell, taste, or hear. Creating dimension and history with light is my language, and from that you understand the place, the time, the season, and it's familiar even though you've never been there.

One of my fondest memories is sitting in my grandmother's kitchen as a young girl with the dappled sun on the floor. Dappled light and my Grandma Jane are one in the same for me, both beautiful and temporary.

Opposite: The Musée Picasso Paris, winter light. **This page:** Arles, France, end of New Year's Day 2020, in the fields where Vincent Van Gogh painted *Haystacks in Provence*, 1888.

This page: Summer day on location in Hancock Park, Los Angeles, interior designer Noel Pittman's house. **Opposite, top:** Robert Chuey's studio, Richard Neutra's Chuey House, Hollywood Hills, summer day, mid-afternoon.

> “Creating *DIMENSION AND HISTORY* with light is my *language.*”



TIPS FOR SHOOTING WITH LIGHT

I am not a formulaic person. I show up to location, prepared for anything, including any type of weather but hoping that I can just follow the sun, as she’s my guide.

Design as consideration. I mostly shoot interiors, and a beautiful design considers the changing light throughout the day and seasons.

Let the subject speak. I never override this, I let the structure speak to me and tell its story.

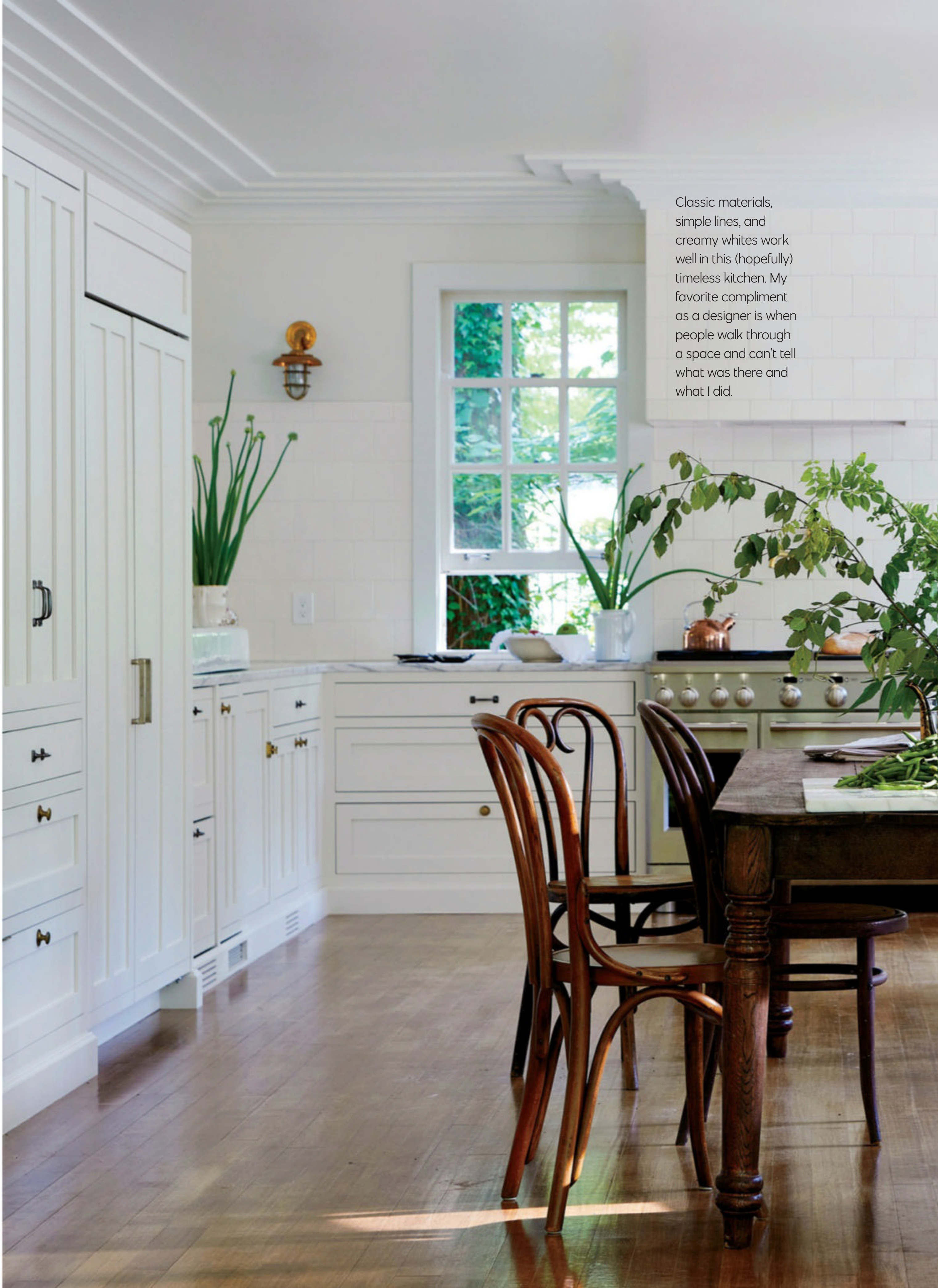
Only one light source. There is only one sun, therefore my philosophy is there should be only one light source. I redirect the sun if needed and help it struggle with branches, silks, bubble wrap... whatever is at hand.

It’s subjective. Light is personal and subjective, when it’s right, it’s right.

Is anybody home?!

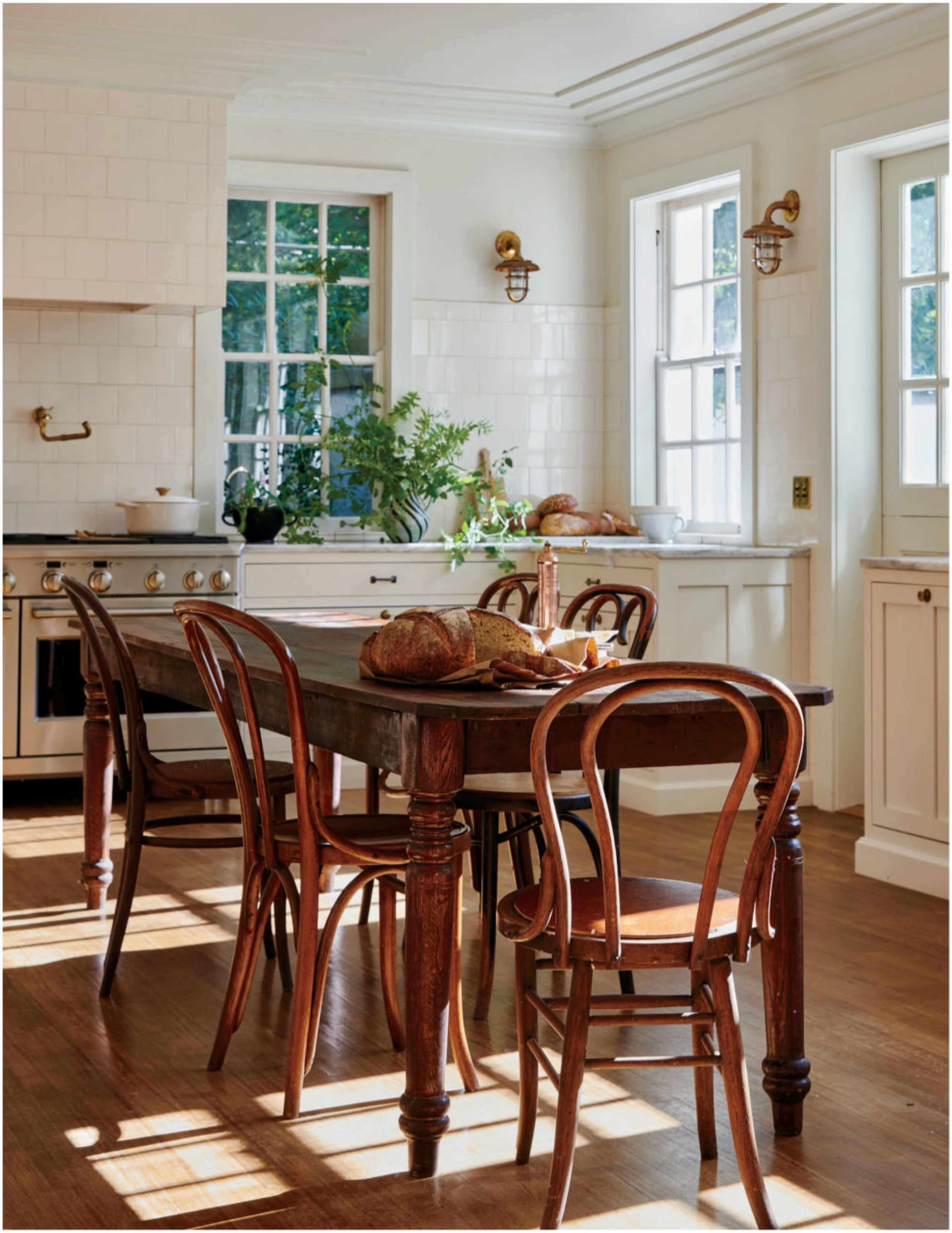
Introducing one of the many reasons we left LA—to raise our daughter in the country-ish of Pennsylvania.

Photography Amy Neunsinger



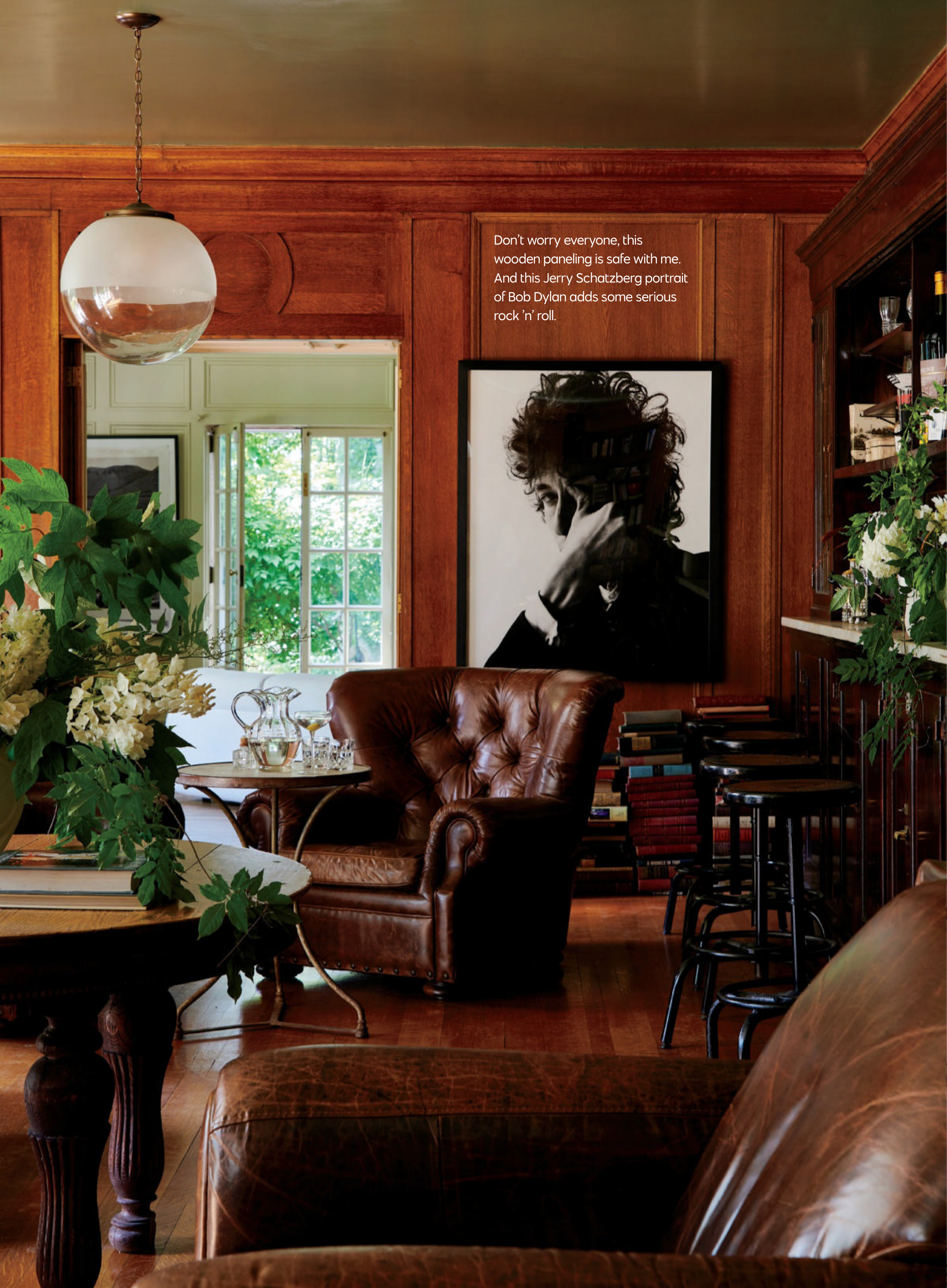
Classic materials, simple lines, and creamy whites work well in this (hopefully) timeless kitchen. My favorite compliment as a designer is when people walk through a space and can't tell what was there and what I did.

Gone country.

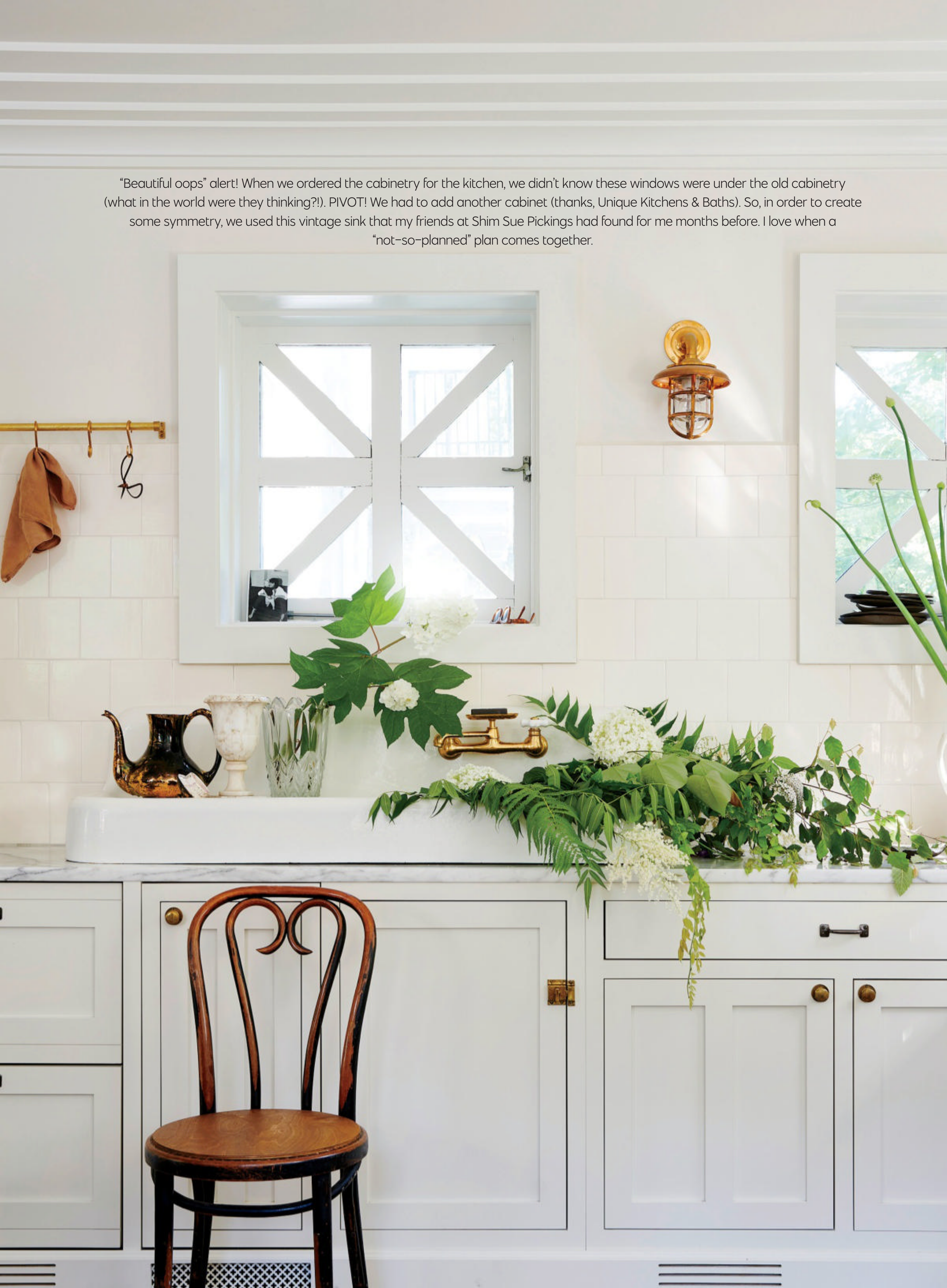


This page: We chose one extra-long vintage table instead of an island, inspired by *The Big Chill*. It helps create a casual feeling in an otherwise pretty fancy kitchen. Brings it "down-to-earth" (a little).

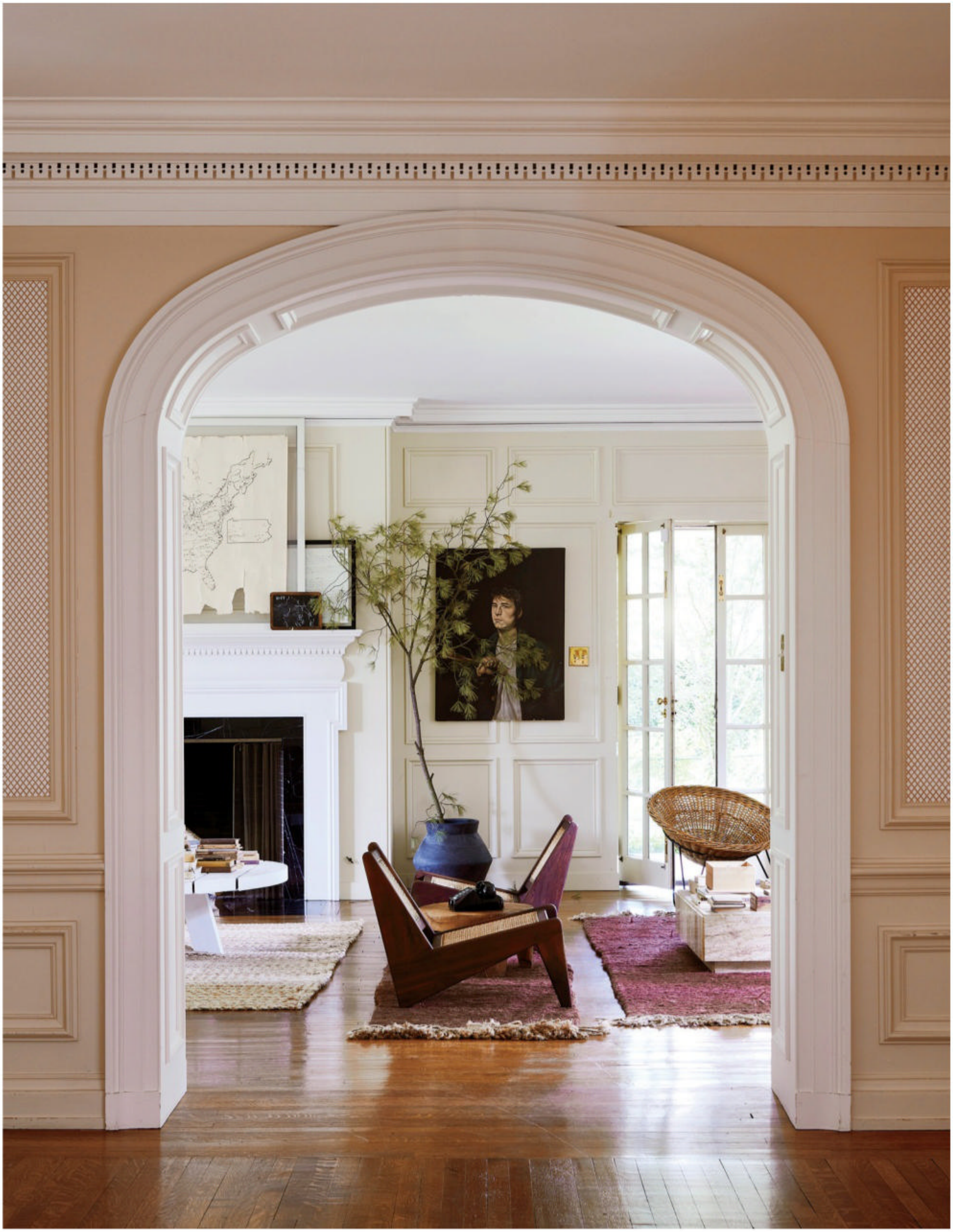
I **always** go through a space first to see what *I can keep. Elements* that I would have never *CHOSEN*, such as **terra-cotta**, are kept throughout the *home* and now I just *LOVE THEM ALL*.



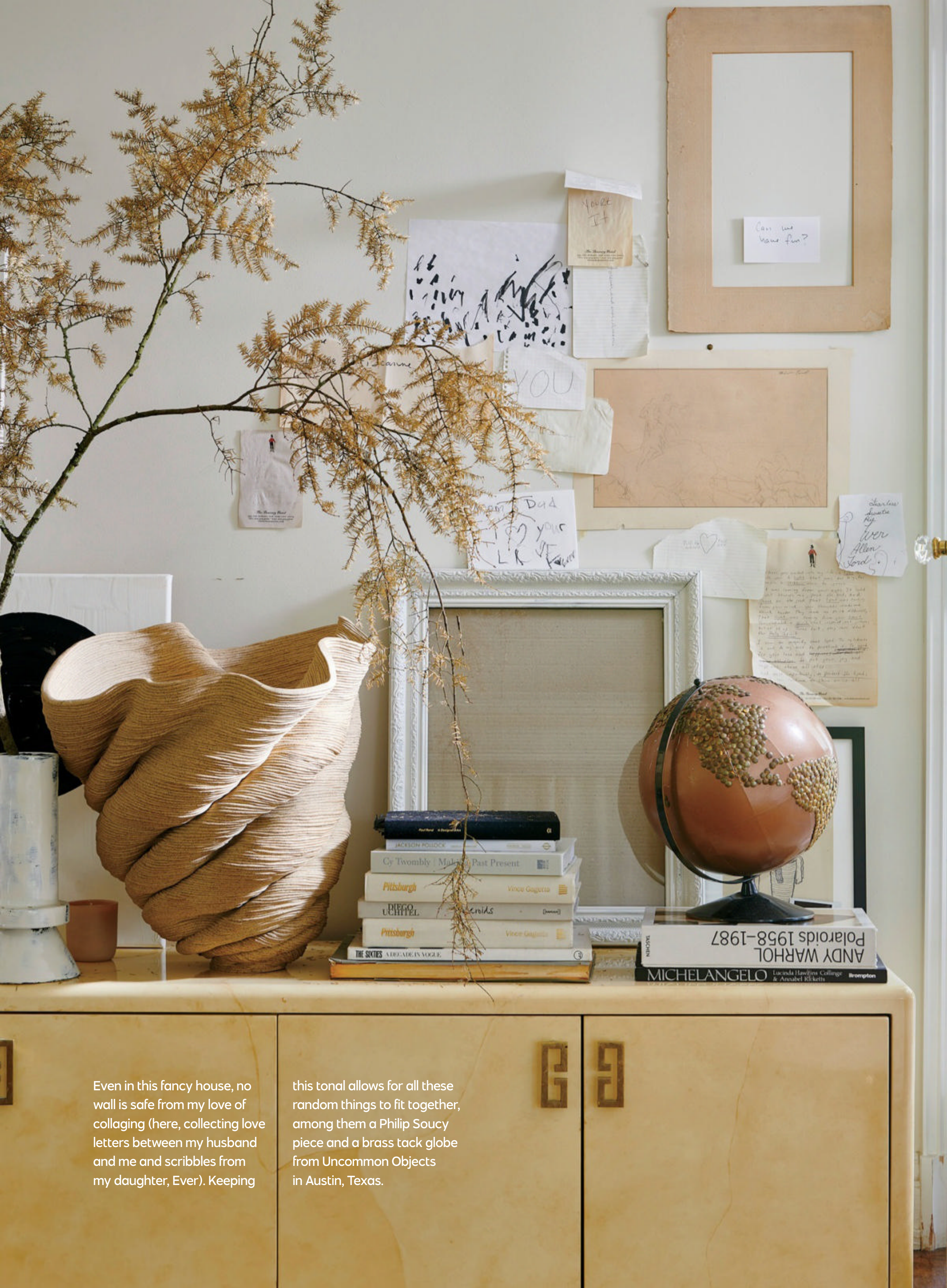
Don't worry everyone, this wooden paneling is safe with me. And this Jerry Schatzberg portrait of Bob Dylan adds some serious rock 'n' roll.



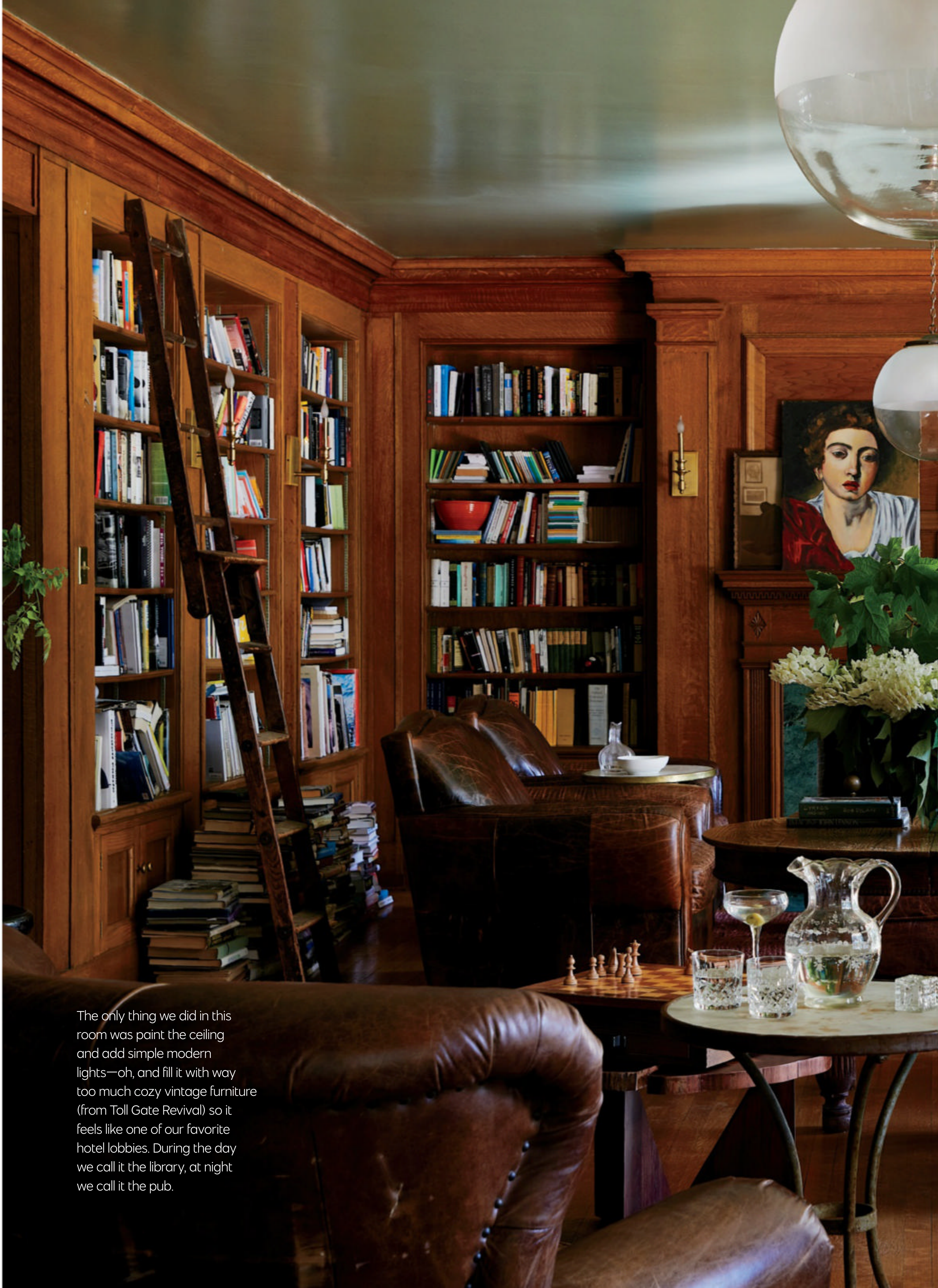
“Beautiful oops” alert! When we ordered the cabinetry for the kitchen, we didn’t know these windows were under the old cabinetry (what in the world were they thinking?!). PIVOT! We had to add another cabinet (thanks, Unique Kitchens & Baths). So, in order to create some symmetry, we used this vintage sink that my friends at Shim Sue Pickings had found for me months before. I love when a “not-so-planned” plan comes together.



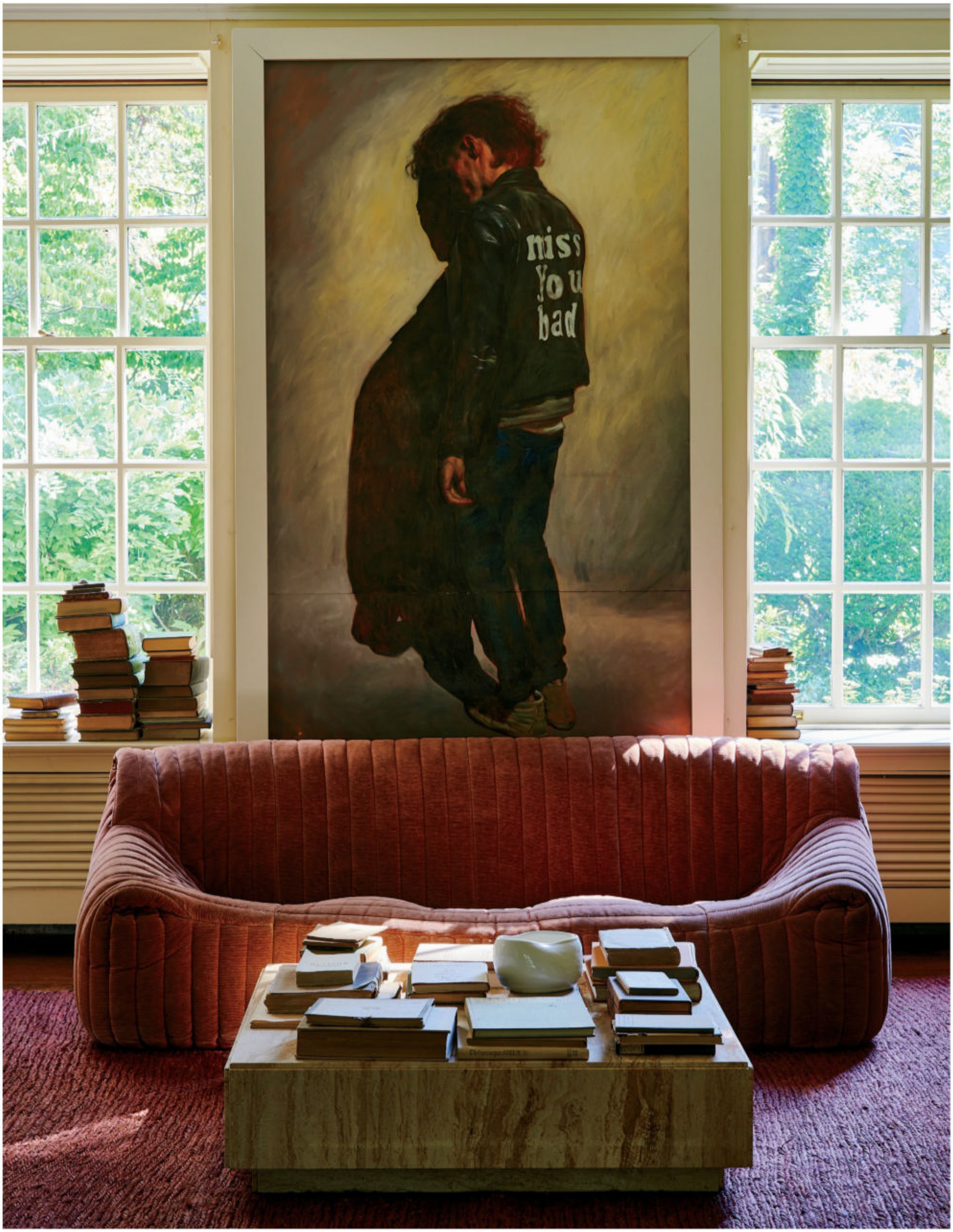
This house was built in 1900, and I like to think about the lives it's led and the parties it's held. We're the third owners. The style of this home has influenced my own style and aesthetic. Whenever I design a space, I let the home do the talking. In this instance, the home is rather fancy. This is the original wood floor, original trimwork, and original paint—all I did was add our modern pieces and art.


You're It
Can we have fun?
YOU
Mom Dad I ♡ your
Ever Allen
JACKSON POLLOCK
Cy Twombly
Past Present
Pittsburgh
Vince Gagnon
DIEGO UCHITEL
Pittsburgh
THE SIXTIES A DECADE IN VOGUE
ANDY WARHOL
Polaroids 1958–1987
TASCHEN
MICHELANGELO
Lucinda Hawksley Collings & Annabel Ricketts

Even in this fancy house, no wall is safe from my love of collaging (here, collecting love letters between my husband and me and scribbles from my daughter, Ever). Keeping this tonal allows for all these random things to fit together, among them a Philip Soucy piece and a brass tack globe from Uncommon Objects in Austin, Texas.



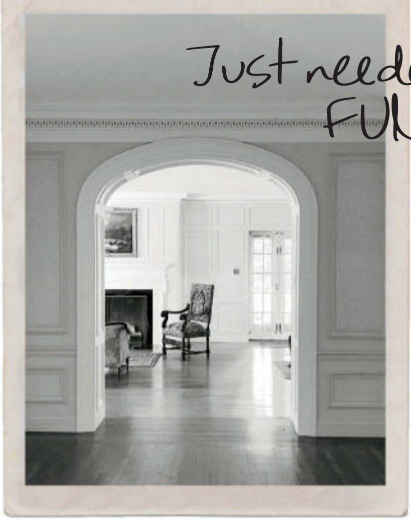
The only thing we did in this room was paint the ceiling and add simple modern lights—oh, and fill it with way too much cozy vintage furniture (from Toll Gate Revival) so it feels like one of our favorite hotel lobbies. During the day we call it the library, at night we call it the pub.

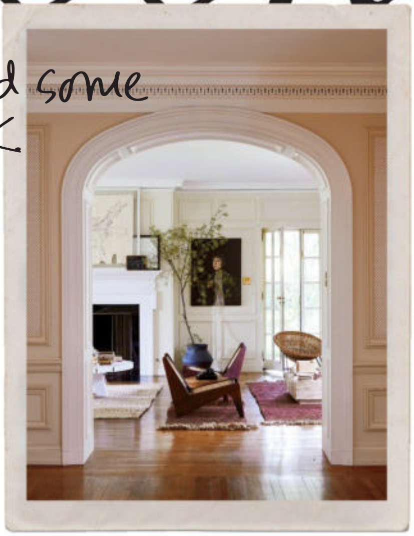


Opposite: It's amazing how these midcentury handkerchief chairs can fit happily in such a traditional space. Caroline Verstraeten lacquered this 10-foot farm table from Farmhowz for me. The rug is Rush House. **This page:** A great friend, Scott Laufer, paints modern subjects in traditional oil techniques, as shown in this self-portrait. That's so him. (Hi, Scott!)

Workbook

The molding and woodwork in this house are a dream and I'm so thankful that no one touched it. The juxtaposition of style and era is what really makes this space feel special.





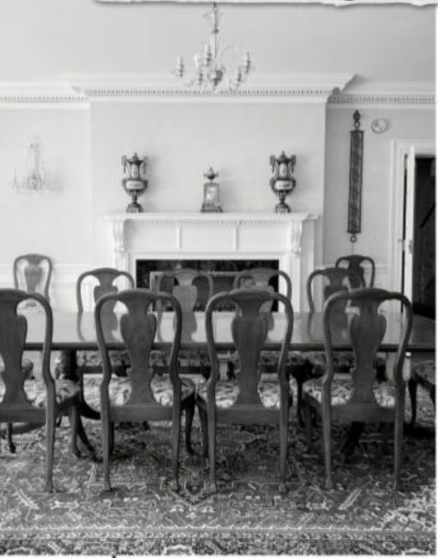
Just needed some FUNK

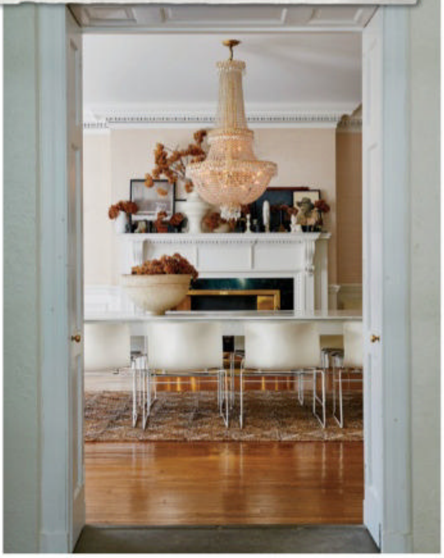
To be honest, this house is bigger than what I would have liked and big old houses truly become a full-time job, but I feel honored to be able to take care of it right now.

A bunch of things that you love smooshed together: I would consider to be the highest design.

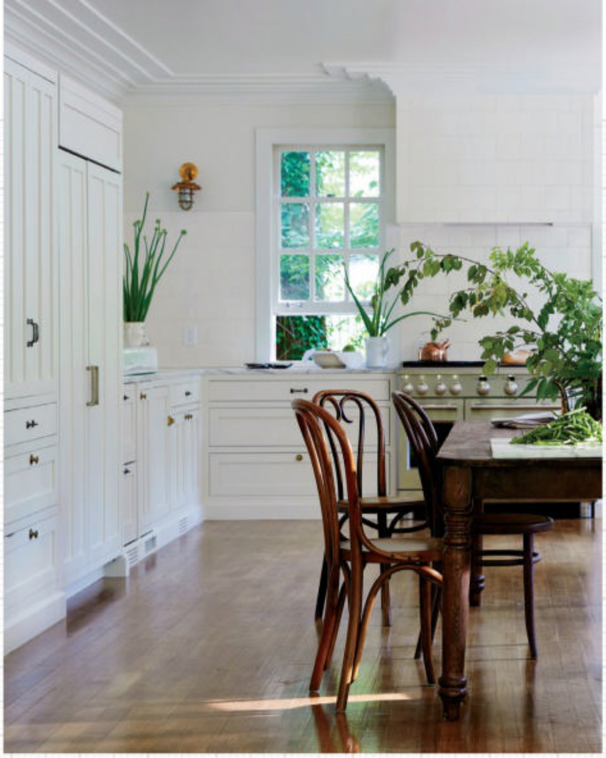
Form of expression.

Mixing old and new





I found this vintage light for $500 at Antiques on Ohio River. Can you believe it?! This room deserved a proper chandelier.



Paneled appliances—always and forever. It turns a kitchen into a room. These are GE Monogram. We moved the range to the end of the room between the windows to really open the space up. All the hardware is original to the house. I pulled it from old closets and cabinetry.

Shout out to my "wonky wobbler" made by yours truly. I'm really good at being "bad" at art.

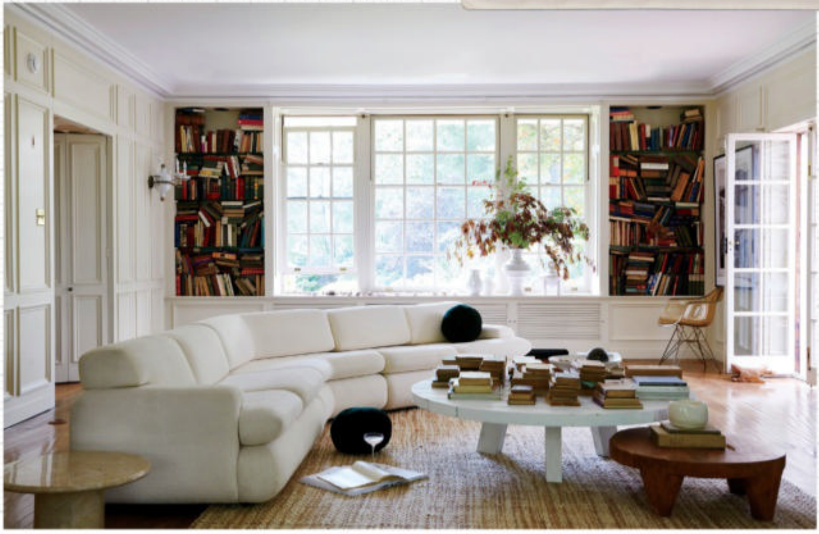
We found hundreds and hundreds of books in the basement that have now found their way back upstairs to every room of the house.

LES TRESORS DE LA PEINTURE FRANCAISE
Le Jeune Homme
THE AGE OF THE
PASTEUR

Below: The oversize coffee table is actually a dining table that we cut down because I couldn't find a coffee table big enough (that I could afford).

Top: The modern lines of the Diego Uchitel artwork layered with the stunning baroque mirror found by Garden Style Living sum it all up.

Some old radiators are beautiful.These—not so much! We opted to swap them out for a Trane Residential central air system. See! Some things I DO like to modernize! ;)



To buy or not to buy that old fixer-upper?

So you think you really NEEEEED that old beautiful dump?

Oh, really? Let's talk through this!

Do you have "Save It Syndrome"?* Let's find out.

Y N

☐ ☐ Is your family on board? Or have you considered pretending like it's NOT going to be a big project just to get them to say yes?

☐ ☐ Do the sounds of power tools make you smile?

☐ ☐ Are you telling them HALF of what you would actually do to the place, just figuring—hey, once we are in, there's no turning back....

☐ ☐ Do you like waking up and going to sleep to the sounds of construction?

☐ ☐ Do you like 2–6 contractors walking around your house in muddy boots? Most likely—minutes after you cleaned the floors...

☐ ☐ Do you have an extra pile of cash burning a hole in your pocket?

Y N

☐ ☐ Are you prepared to quit your job and be a full-time project manager/contractor on a never-ending project that will drain your brain, your bank account, your creative energy?

☐ ☐ Are you mentally prepared to do your dishes in the bathtub? Eat outside in the winter? Sleep on a mattress in the hallway?

☐ ☐ Does your family dog like a thin layer of paint splatter on their fur at any given time?

☐ ☐ Can your young child nap to the sounds of a jack hammer?

☐ ☐ Do you have enough sweaters, coats, and socks to make it through the winter months while your heating is "almost finished"?

☐ ☐ Do you think candlelight is romantic? Even when it's actually the only option at the moment?

If you answered yes to ALLLLL of the above, then HECK, yea! GO FOR IT! You're as crazy as I AM! But don't say I didn't warn ya! (But if the above questions give you a twitch, rash, or nervous laugh, maybe rethink this idea...)

**Save It Syndrome is similar to when you date a person so you can "fix" them—only it's a LOT more expensive...'cause it's a house. Do you think maybe it may be easier to go back to dating fixer-uppers than owning fixer-uppers?*

What we're listening to around here while pretending we are in the French country side. POUR VOUS!

1 La Vie en Rose by Édith Piaf 2 Tous les Garçons et les Filles by Françoise Hardy 3 Paris by Édith Piaf 4 La Madrague by Brigitte Bardot 5 Under Paris Skies by Jonny Kerry 6 La Javanaise by Jill Barber 7 La Vénus du Mélo by Stacey Kent 8 (Getting Some) Fun out of Life by Madeleine Peyroux 9 April in Paris by Billie Holiday 10 Les Champs-Elysées by Joe Dassin 11 Ca a Raté by Françoise Hardy 12 Comment Te Dire Adieu by Françoise Hardy 13 Une Histoire de Plage by Brigitte Bardot 14 Le Premier Bonheur du Jour by Françoise Hardy 15 Un Jour comme un Autre by Brigitte Bardot 16 La Javanaise by Serge Gainsbourg 17 Plus Je T'embrasse by Blossom Dearie 18 C'est si Bon by Yves Montand 19 L'anamour by Serge Gainsbourg 20 Samba de Mon Cœur qui Bat by Coralie Clement 21 J'aime les Filles by Jacques Dutronc 22 Mélodie au Crépuscule by The Rosenberg Trio, Laura Etchegoyhen 23 Bistro Fada by Stephane Wrembel 24 Le Soleil by Brigitte Bardot 25 Que Reste-t-il de Nos Amours? by Charles Trenet 26 Sous le Ciel de Paris by Yves Montand 27 Les Feuilles Mortes by Yves Montand 28 Tout Doucement by Blossom Dearie 29 Oh oh Chéri by Françoise Hardy 30 Soleil by Françoise Hardy 31 Les Eaux de Mars by Stacey Kent, Jim Tomlinson, et al. 32 Jardin d'Hiver by Keren Ann 33 Le Temps de l'Amour by Françoise Hardy 34 Ou Est Ma Tete? by Pink Martini, China Forbes 35 Si Tu Vois Ma Mère by Sidney Bechet, Claude Luter et son orchestre 36 Sous le Ciel de Paris by Édith Piaf 37 Le Paradis pour Toi by Gillian Hills 38 Zou Bisou Bisou by Gillian Hills 39 Le Tourbillon by Georges Delerue 40 Ménilmontant by Charles Trenet 41 Baudelaire by Serge Gainsbourg 42 I Love Paris by Ella Fitzgerald 43 Ces Petits Riens by Stacey Kent, Matt Skelton, et al. 44 Promenade aux Champs-Elysees by Sidney Bechet 45 Stardust by Hoagy Carmichael 46 Ain't Misbehavin' by Fats Weller 47 O Pato by João Gilberto 48 Boum! by Charles Trenet 49 C'est Si Bon by Eartha Kitt

PLAYLIST

American Antiques
CURATE

The books look like this because I was trying to hide the glass shelving that I don’t love.

A prize possession, my Alexandra Valenti art.

Alexandra the Great

An evolution of an artist.

Painting everyday is an exercise in trust. I have to lean into a childlike, beginner's mind. I have to stay open to all the possibilities and newness. For as long as I can remember, my favorite word has been "wonderment." And painting, for me, is inextricably linked with wonderment. —Alexandra

I was inspired by Alexandra Valenti's work as an artist years before I met her. There I was, ripping out the pages of a Free People catalog, mind blown at what they were doing differently. Turns out it was what *she* was doing differently. It was so special, art being painted over the photos of the looks. Years later, in my creative direction days (another life) when an agent asked me if I'd like to take a look at Alexandra's work, I was completely thrilled to find that she was the artist that I had been so impressed by years ago. I couldn't wait to work with her.

Just as my career has since overlapped and evolved—from fashion into home—so has Alexandra's from photography to art. And I couldn't be happier about it. I have been a fan, and a friend, of Alexandra's through many mediums. And after all these years, I can truly say—I love them all.

Here, let me introduce my dear friend Alexandra (and her pups!) to you, coming to us from her gorgeous studio in Austin, Texas.
—Leanne

ALEXANDRA VALENTI: I took a very long circuitous route to becoming a full-time painter. I studied art history at UC Berkeley, was a fashion photographer's assistant, a graphic designer, a screenwriter (random detour), and for the past 15 years, a commercial photographer. All of which informed my life and process now as a painter.

When I was little, my mom set up an art table for me to draw and paint. I had laser-beam focus and spent hours at that table. She always said I was the easiest child growing up, but I think what she meant was I could entertain myself. And nothing has changed as an adult.

Growing up in Washington, D.C., I visited the East Wing at The National Gallery all the time, and seeing Morris Louis's massive Color Field paintings and Alexander Calder's sculptures blew my little mind. At some point I learned about the mythical and alluring lives of legendary artists. And I wanted what they had: unconventional lives, freedom to create, freedom to be who they were, making art in villas on Spanish and Italian coastlines, hosting dinners, and being surrounded by other creatives.

Me too!

But first I would go to school, then I moved to New York, then Los Angeles, until finally Austin, Texas, at a time when it still had that *Dazed and Confused* and *Slacker* ethos to it. In other words, it

"I wanted **what they had**: *unconventional* lives, **freedom** to create, **freedom** to be who they *were*..."

Most of these paintings are inspired by portraits I've taken over the years. Recently, I've painted two portraits of my mother, who passed away four years ago. We had a complicated relationship, so this has been very cathartic for me to remember and honor her during her most glamorous and sophisticated time.

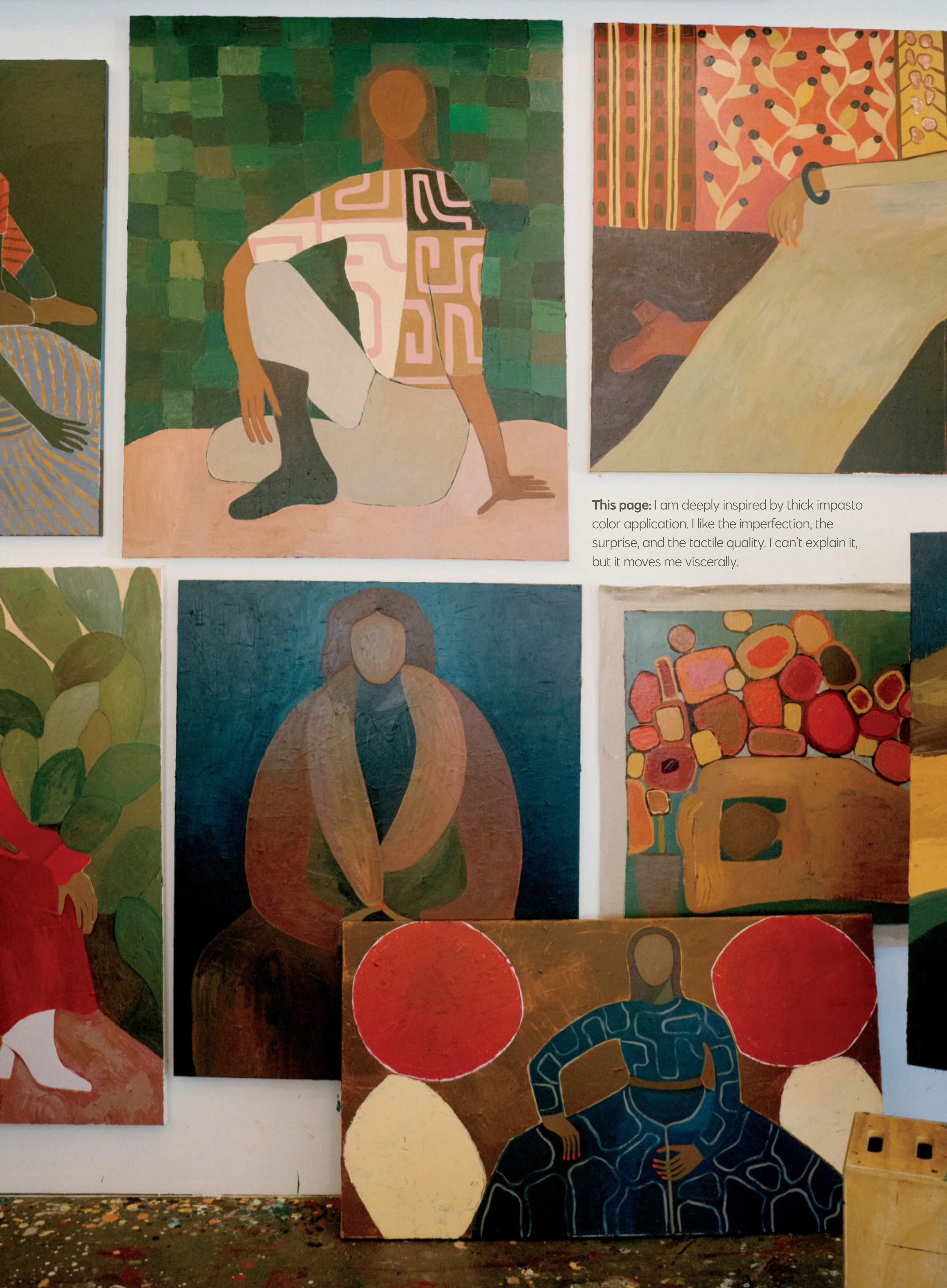
> “Painting has been a daily *meditation* that allows me to **access** parts of myself that are not up for *judgment* or *critique*...”

was cheap and slow living. The people were kind, creative, and lacked any judgment about what you did or who you were. Which for me was fertile ground to explore my creative voice on my own terms and timeline.

A few years into my life in Austin, I became a commercial photographer. Despite having worked with incredible people and traveling to beautiful locations, I felt a nagging dissatisfaction. I wanted to make art. So I took a baby step and started to paint on my photos. I participated in a few group shows and was eventually offered a solo show in Austin, which, to my great surprise, sold out. That was a clear sign: Maybe, finally, I could be a full-time painter... I didn’t pull the trigger until two years later when the pandemic happened. To stay sane and maintain some daily structure, I started going into my studio to paint. As the restrictions lifted and life went back to normal, I never went back to commercial photography. And the irony is that I now use my own photography archive as jumping off points for all my paintings.

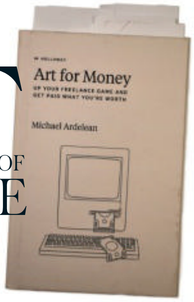
The work I’ve been making lately has vastly opposing sources: Expansiveness and Aloneness, Antiquity and Absurdity, Family Lineage and Separateness, Mother and Motherlessness. (But my goal isn’t to insist the viewer understand this message. That feels too constrictive or, as Jerry Saltz says, “maybe too strict a meaning or ‘message’ is a poisonous toadstool.”) As a result of this inquiry, painting has been a daily meditation that allows me to access parts of myself that are not up for judgment or critique. Least of all to myself. It’s humbling and requires deep trust and showed me that I’m okay. And in a world that bombards us daily with how much we are lacking, it feels like a radical act to respond this way. It’s taken me my whole life to realize this. And I’m going to run with it.

Love you, Al!

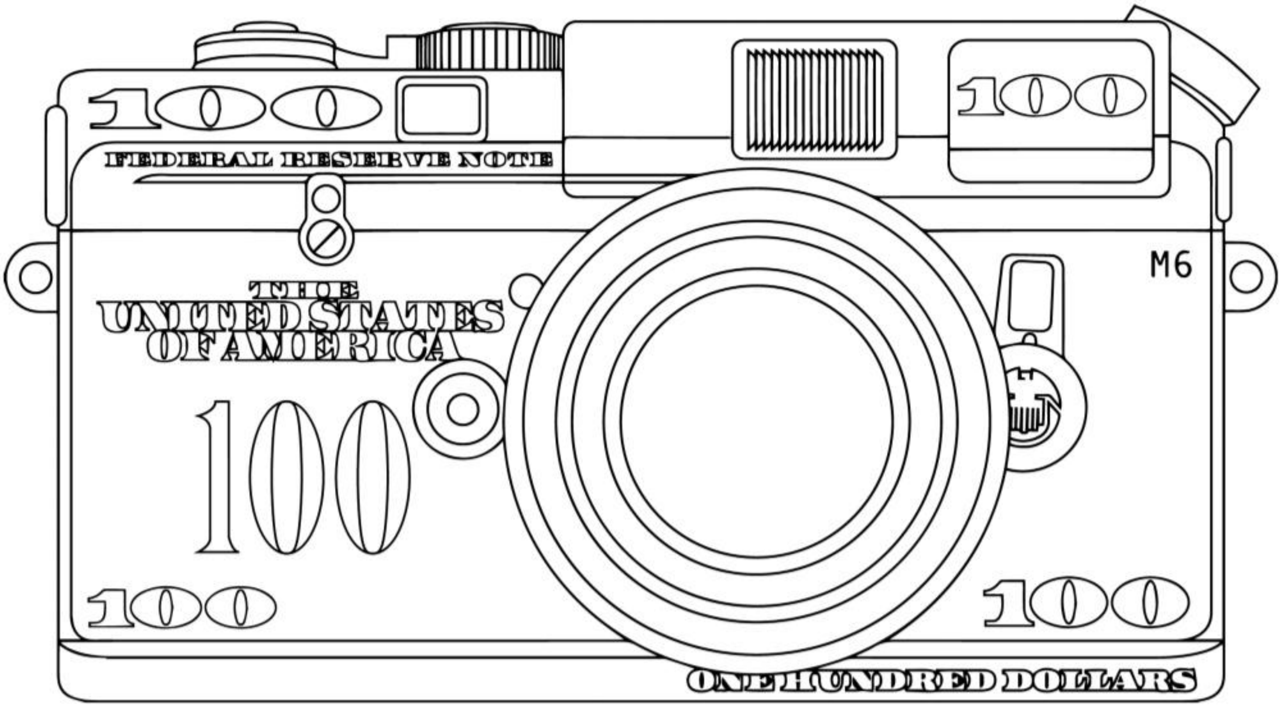


This page: I am deeply inspired by thick impasto color application. I like the imperfection, the surprise, and the tactile quality. I can't explain it, but it moves me viscerally.

THE ART OF COMMERCE


Art for Money
UP YOUR FREELANCE GAME AND GET PAID WHAT YOU'RE WORTH
Michael Ardelean

ART FOR MONEY


100
100
FEDERAL RESERVE NOTE
M6
THE UNITED STATES OF AMERICA
100
100
100
ONE HUNDRED DOLLARS

Remember that scene in the movie *Big* where the fortune machine says, "Your wish is granted"? Well, if I was Zoltar, I'd have little motivational messages inside, like "KNOW YOUR WORTH." So here—consider this your fortune. And fortune.

My husband introduced me to *Art for Money*, a book his friend Michael Ardelean wrote recently. All I can say is I wish I had this book 20 years ago when I started out in the freelance world. A simple and quick read that implores you to KNOW YOUR WORTH! And then ask for it. —Leanne

MICHAEL ARDELEAN: A while back, I experienced a five-year transition from corporate job, to freelancer, to owner of a couple small businesses. It was mostly unplanned, but as I went, I began enjoying the change more and more. I wrote down my mistakes and learnings that ended up in a book, called *Art for Money*.

It's a 40-minute read, but I'll outline one key theory: If you're creative and industrious, you are a few behavior changes away from tripling your income.

Is tripling your income the answer to everything? No, but it's the answer to most things, especially if you are struggling as a creative freelancer. So here we go!

> "Simplify your offering *as much as you possibly can* for your client... and then *simplify it more.*"

BE CLEARER THAN YOU YOU NEED TO BE.

Quick and funny anecdote: I own an apparel brand called Easy on the Extras. The graphics are minimalist design icons portraying an elegant lifestyle. It's a junk-free world of vintage sportscars and Barcelona chairs and martinis. Pretty easy to understand, right?

No.

Recently, a close friend who has been following the brand for three years, told me, "I always thought the name was about being nice to the extras on a movie set. You know, going easy on them."

If there's one lesson that I keep learning over and over, it's the fact that the things that we think are obvious are actually not obvious to others. This applies to our freelance creative practices, and life in general. If you don't tell them, they don't know.

WE MUST OVER-COMMUNICATE AT EVERY STAGE OF OUR CREATIVE PROCESS, ESPECIALLY THE KICKOFF.

"Here's what I do. Here's how that works. Here's what you can expect one week from today, here's what I need from you in order to make that happen, here's when payment is collected."

Cheeky nuance and mystery is fun in the right context, but if you want to make money freelancing, clarity wins.

And keep communicating throughout your process.

BUILD RELATIONSHIPS CONSTANTLY.

I used to think I was shy, but it turned out I was just lazy. Getting over that hump and learning to enjoy people was the most important behavioral switch I made.

If you don't enjoy constantly befriending and providing value to new people, freelance life will be extremely (and unnecessarily) difficult. Good relationships are not only the most fun aspect of making money as a freelancer, they are also a hard requirement.

Businesses (even tiny ones) need pipelines and those are made of people, so make a lot of friends.

I'm not talking about schmoozing, this is purely about finding joy in giving sincere gifts of time and effort to other high-caliber people around you. As with anything, discernment is necessary—not all people are your people.

A gratifying exercise: Do a year-end recap of how many impressive and interesting people you met that year, how you improved each other's personal and business lives, and how next year might look if you just repeated that activity.

Then imagine the compound effect of this behavior over a decade.

THINK DAILY ABOUT GROWING.

I grew up in a very fixed-mindset reality. That's not rare; most people do.

To shift that mindset, I had to stubbornly create my own reality, starting with the people I allowed near me (this took years). In that new reality, it was much easier to move from unqualified amateur to corporate leader to small business owner, because I didn't have anyone around me telling me I couldn't.

> "Once you can *visualize* and feel the details, it's no longer a dream. *Now it's a plan.*"

Map out a three-year process to arrive at your dream. What dominoes have to fall in order for the first micro advancement to occur, and spur the next?

Now go for it!

@ardeleanextra / introlimited.com

THE ART THAT LIGHTS YOU UP

Meet the artist behind Reese Emry Design.

Now, if you know me, you know I love ceramics, of all sorts, all styles, and I truly thought I had seen it all. But when I stumbled upon Reese Emry's work, it felt like an entirely new genre had opened up to me. The softness and feminine side of ceramics with all the frills! Reese plays with scallops, bows, lace details, ya know, the "pretty" side of things —and that, playing off the strong materials and warm tones, creates a new take on one of my favorite mediums. Meet Reese! —*Leanne*

REESE EMRY: One of my first real endeavors as an artist was opening a vintage boutique. It was a place my husband, Bret, and I poured our hearts into. It had been a family dream to own a business and to get to know our community.

The shop was my first chance to design something artful at full scale. It was a blank canvas for textures, white space, and interesting color. My favorite part was building shop displays and placing items where people didn't expect them.

When customers would come in and tell me their stories, and then said they left feeling uplifted, that

“It revealed what *TRULY inspires me.* People—*seeing others being inspired* and encouraged to be *FEARLESS* with their own *creativity*.”

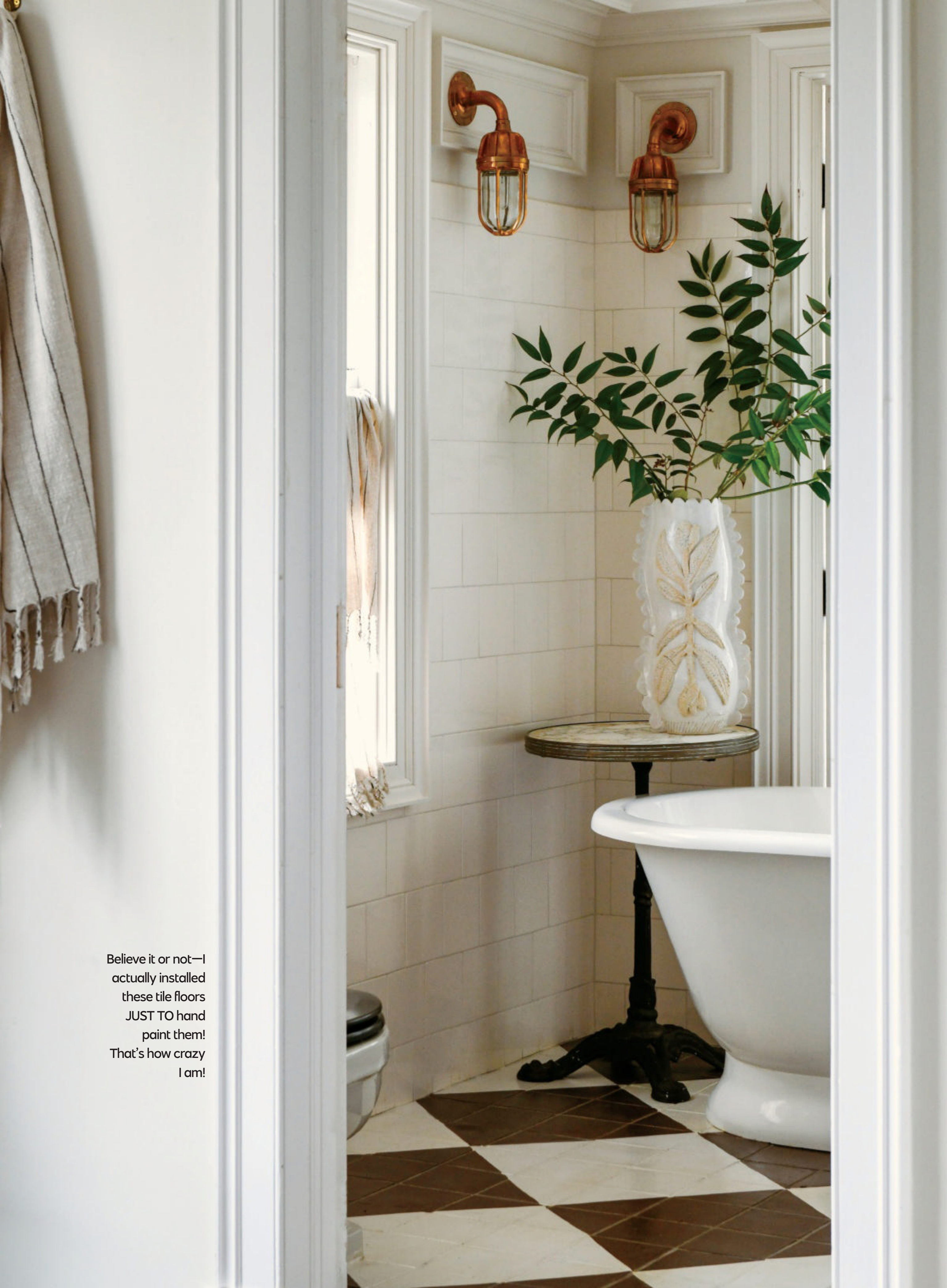
encouraged me more than anything else.

One thing that became a staple in our shop was hand-poured candles. I wanted to design our own candle vessels and I had long dreamed of trying pottery. That gave me a perfect opportunity. I figured life is short, so I took a pottery class in town to get started.

What was going to be just a few candle vessels turned into something much more. My daily routine became waking up and throwing cold clay in the early morning. I would come back later in the day to hand-mold the pieces with florals, scallops, and other accents, often into the evening. The pottery wheel became my new canvas that I could create on while having my family close by.

To me, clay has become a fountain of inspiration with its vast abilities.

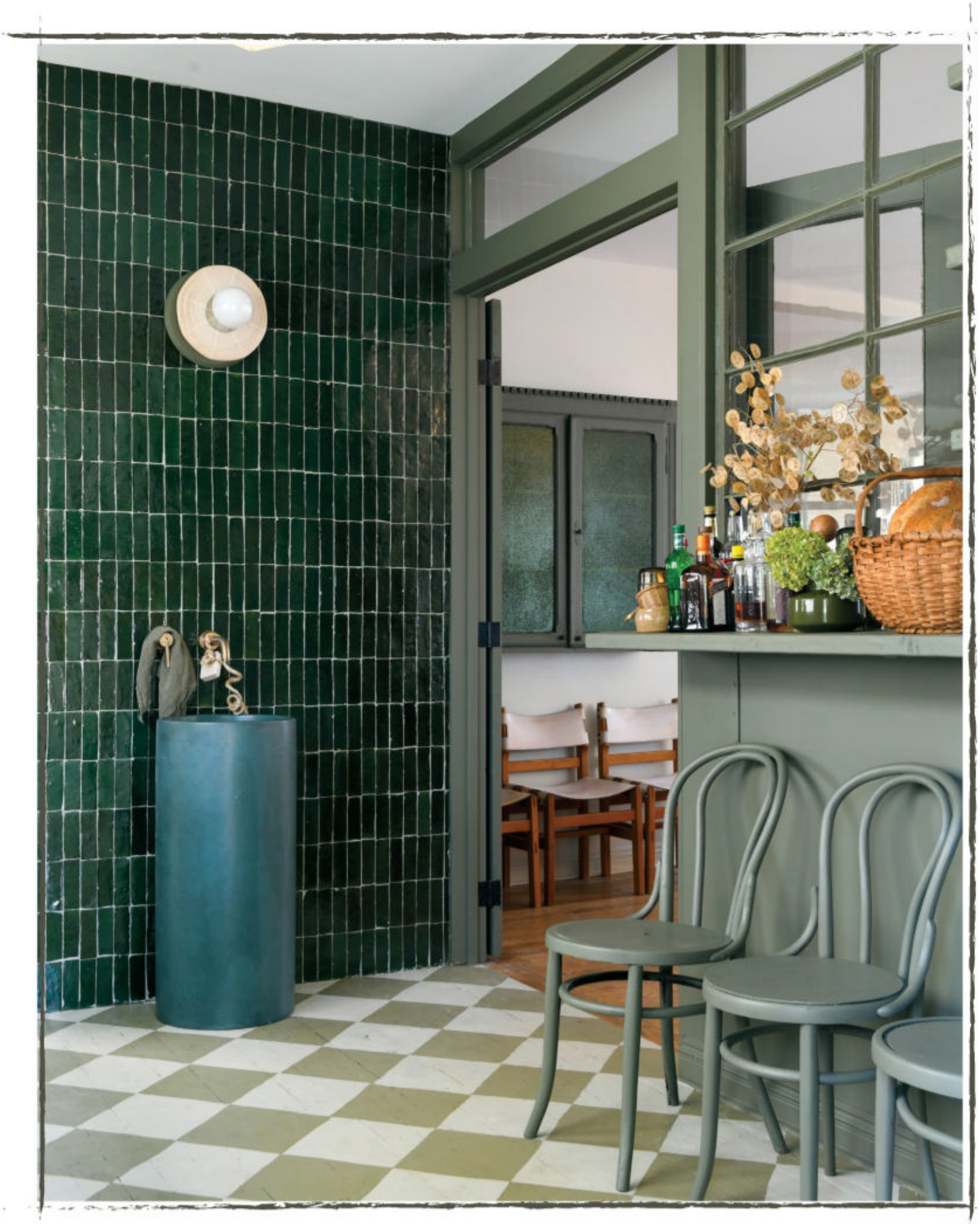
The path of an artist isn’t often clear or easy, however, it is deeply rewarding. Becoming a full-time artist isn’t just about replacing a former career, but about exploring the daily rhythms and finding a creative process for the art that lights you up.



Believe it or not—I actually installed these tile floors JUST TO hand paint them! That's how crazy I am!

Checkerboard for the WIN!

A weekend project may just save your boring old floors from demo day!



I always like to hand-brush the squares. Though it may take longer, I love the natural brushstrokes and imperfect lines showing—it warms things up more than you realize.

1 Thoroughly empty and clean the space. Think blank slate, you are preparing your canvas!

2 Decide on the size of your squares—we like 10”x10”. Keep in mind, the smaller the square the more you’ll have, the larger the square the fewer overall.

3 Choose two tones of a paint color. Or just choose one color with the natural color of the floor as your second.

4 Create a stencil. Using a 45-degree angle speed square, start at the entrance to the room. Line up the speed square with the middle of the entrance and use a pencil to trace along the 45-degree angle of the speed square.

5 Remove your speed square and line up a laser with the marking you just made. Extend the 45-degree angle all the way across the floor to the next wall.

6 Trace along this laser line using a 6ft level as a straight edge.

7 Go back to where you began the first line and measure your square size, for instance 10”, from that line and make a marking with your pencil.

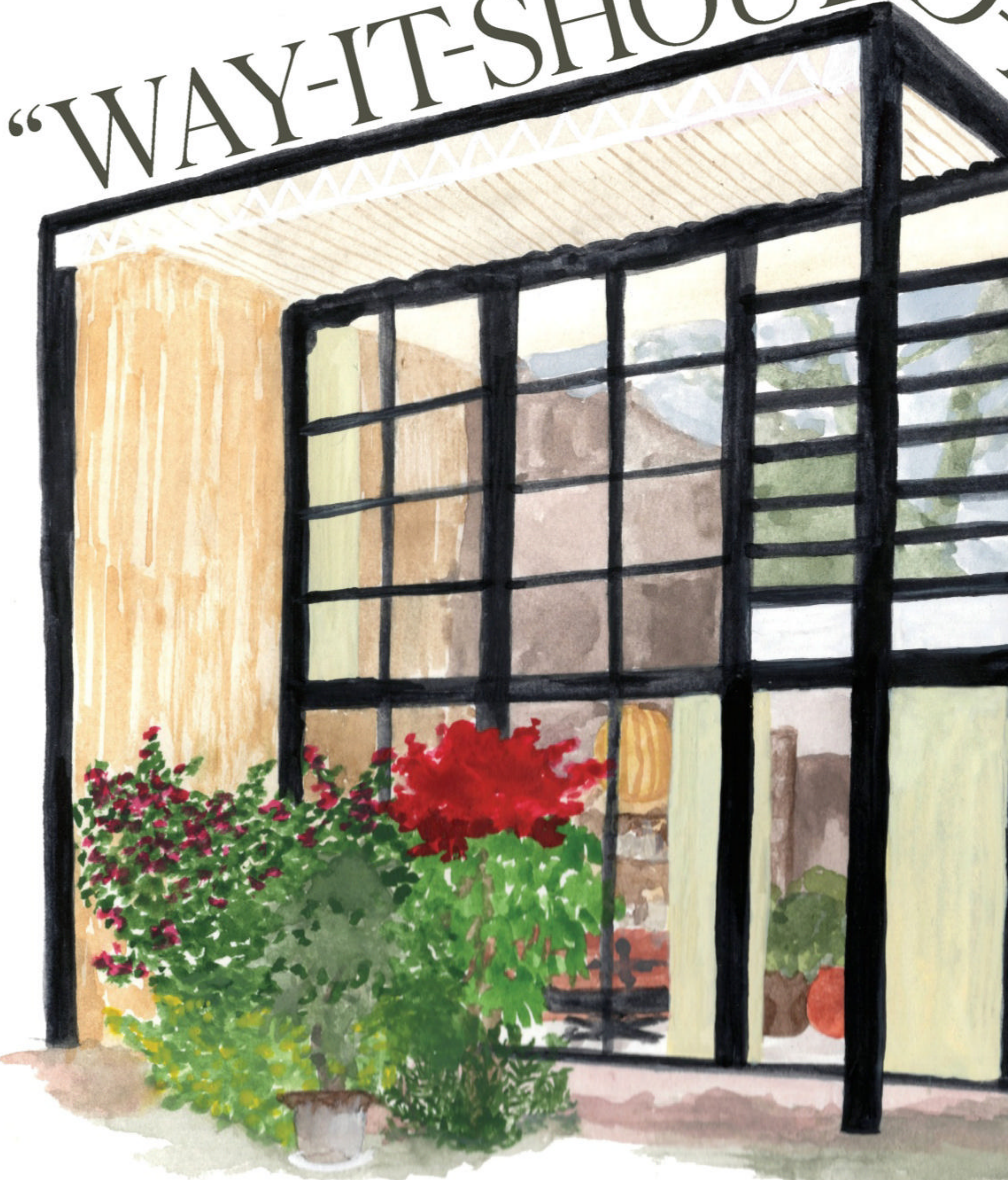
8 Repeat steps 4-5 until the entire floor area has been covered by parallel lines that are evenly spaced.

9 Now reverse the process and find the 45-degree angle in the opposite direction to

create a perpendicular set of lines.

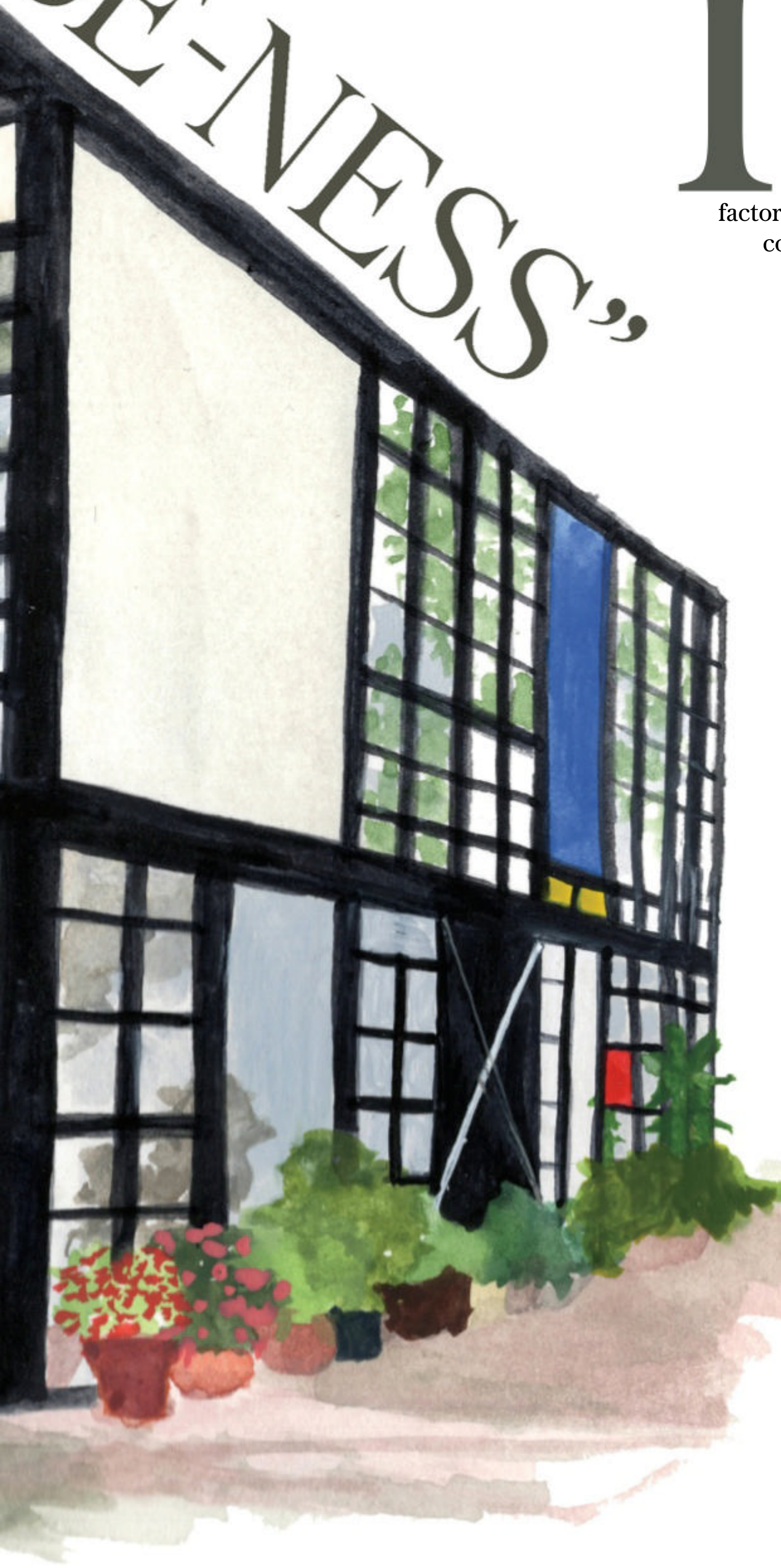
10. Once again repeat steps 4-5 until the checkerboard pattern is complete.
11. Now it’s time to paint! I find it helpful to label each square with the first letter of its corresponding color. Working left to right, alternate back and forth.
12. Begin by painting the outer perimeter of the room first and working your way inward and ultimately back out of the room towards the entrance. Remember to always leave yourself a pathway out!
13. Start with the lighter color around the border of an individual square. Don’t worry if you go outside of the lines; they are only there to guide the pattern, it does not need to be exact.
14. Fill inside the square. Beware of doing too many coats and losing the original floor from showing through slightly.
15. Go back and forth with your two colors until finished.
16. Once your design has dried completely, seal the floor with an acrylic-based polyurethane (or don’t, if you want it to continue to wear in over time!)

"WAY-IT-SHOULD



My talented friend Ngaio Parr uses watercolor in her interpretation of one of the Eames's most loved projects, their California home.

-BE-NESS”



I REMEMBER THE FIRST time someone explained to me that Ray Eames was a woman. And that Ray and Charles Eames were, in fact, married and not brothers...my first thought was—HECK YEAH, RAY!

Coolest name for the coolest woman, holding her own at a time when it wasn't unusual for the wife to take a back seat to her husband's career. The Eameses created their world together. They had a virtual fun factory of people and ideas swirling at all times. They didn't corner themselves as to what their output might be, they were free thinkers and free tinkerers—ready to (quite literally) “play” in so many categories. Including toys.

But the common red thread through everything they created was function. Form and function living simply and strongly. They've said so many brilliant things, some of my favorite quotes follow here—in fact, their lives were so very intertwined that we truly don't know who said what.

But the one that tops the cake for me is:

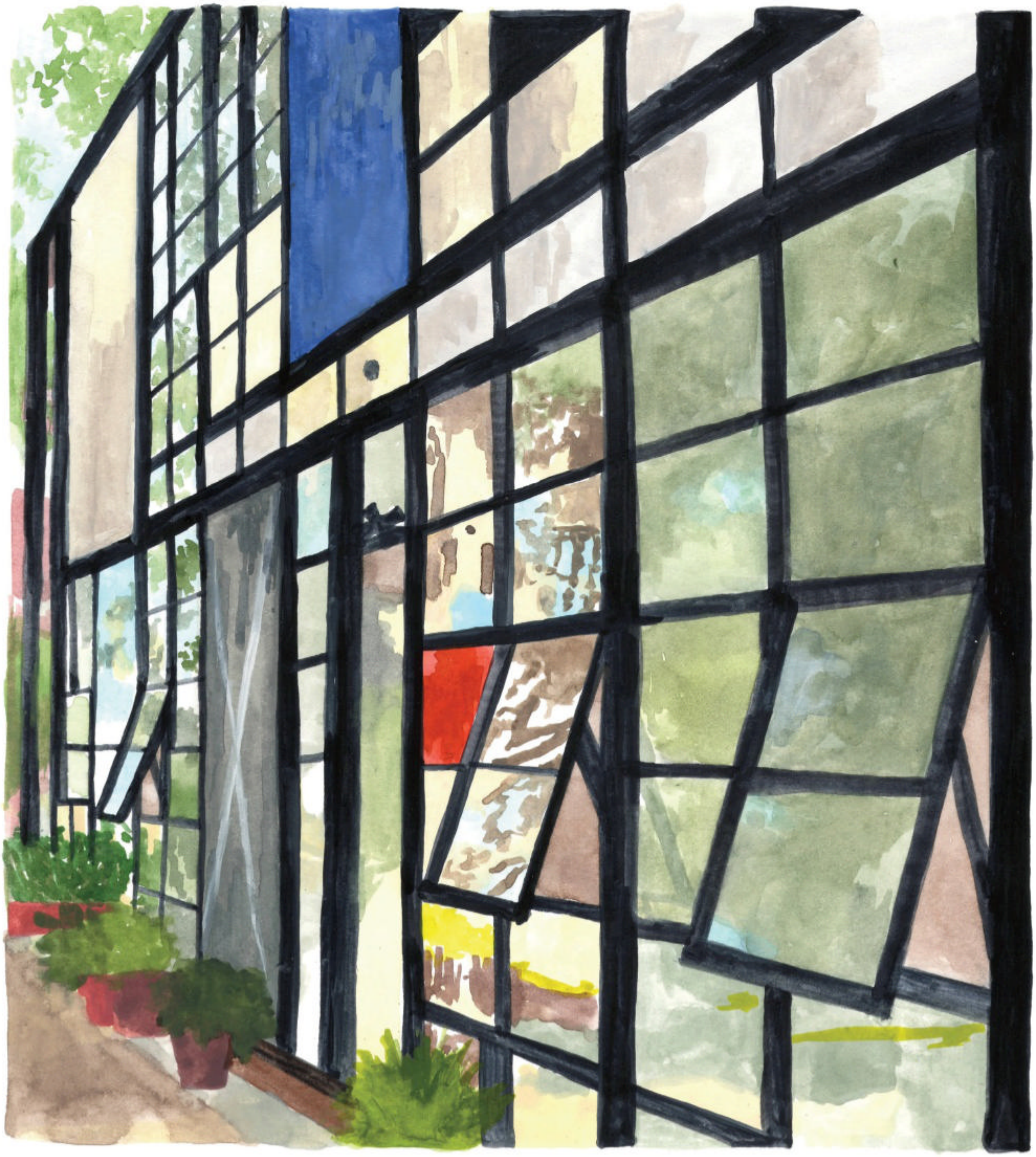
“The best, for the most, for the least.”

At a time when no one considered mass production art—they sure did. They didn't shy away from the challenge of creating beauty for the masses! And, thankfully, a lot of us (the masses) are still living with their art today.

Here, in no particular order, are some of the Eames family's big ideas for us to take into our own art forms, whether they be for one or for thousands. The same love of design can fuel us.

> “*Way-it-should-be-ness*. If an object is really well *DESIGNED*, the *IDEA* of it having been designed *wouldn't come up at all.*”

> "The *most IMPORTANT* thing is that you ***love*** what you are doing, and the *SECOND* that you are ***not afraid*** of where your *NEXT IDEA* will ***lead***."

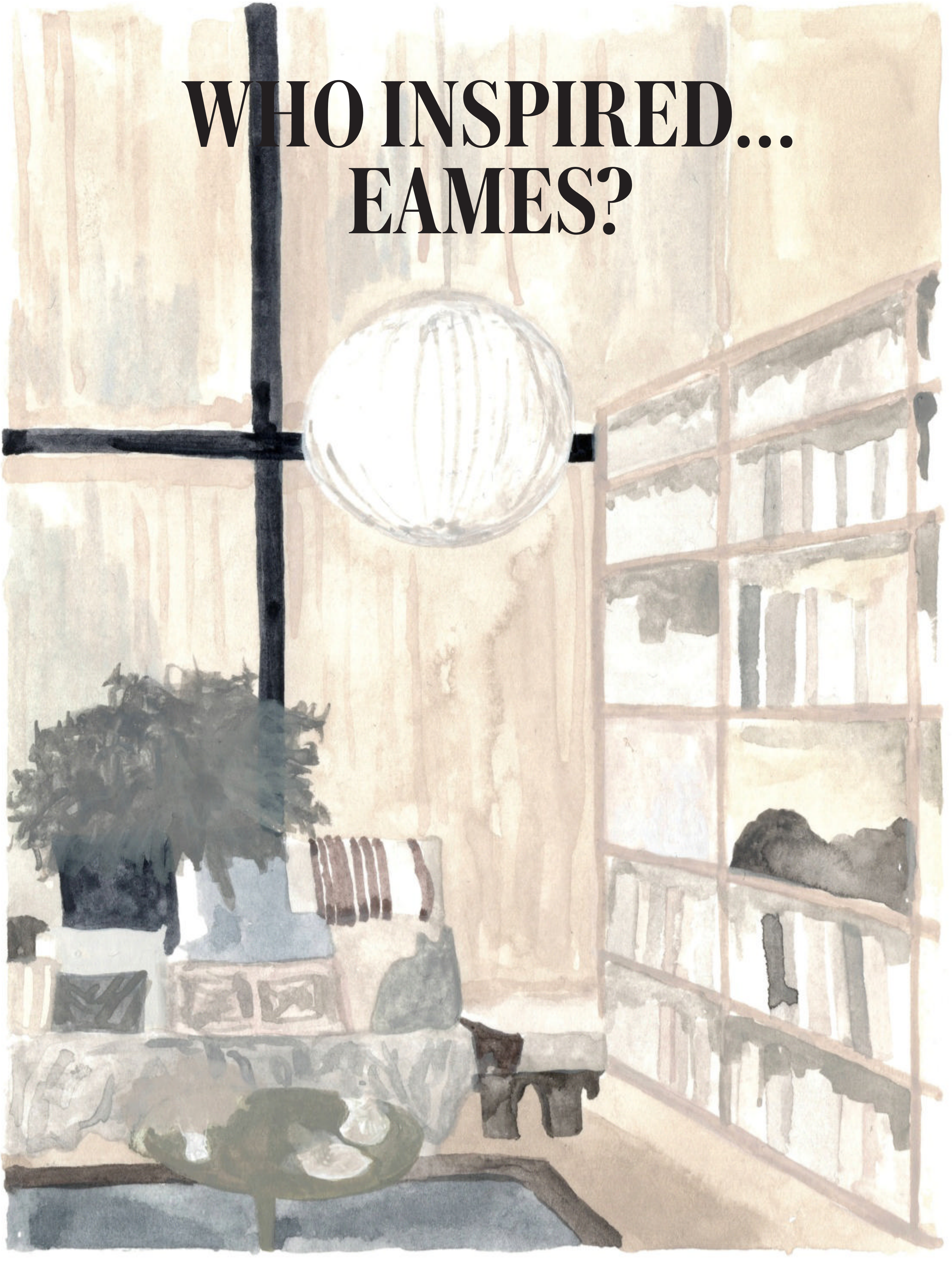


“*EVERYTHING* is ***architecture***.”

Words of wisdom from Charles Eames

- Make a list of books.
- Develop a curiosity.
- Look at things as though for the first time.
- Always think of the next larger thing.
- Avoid the “pat” answer—the formula.
- Avoid the preconceived idea.
- Study well objects made past recent and ancient but never without the technological and social conditions responsible.
- Prepare yourself to search out the true need—physical, psychological.
- Prepare yourself to intelligently fill that need.
- The art is not something you apply to your work.
- The art is the way you do your work, a result of your attitude towards it.

WHO INSPIRED… EAMES?



ISAMU NOGUCHI

Artist Isamu Noguchi in his studio, 1966. What a guy!

Light as illumination

I LOVE NOGUCHI. His work is so varied—in style and in medium. But the pieces that I am most drawn to really are a true example of the power of simplicity in design.

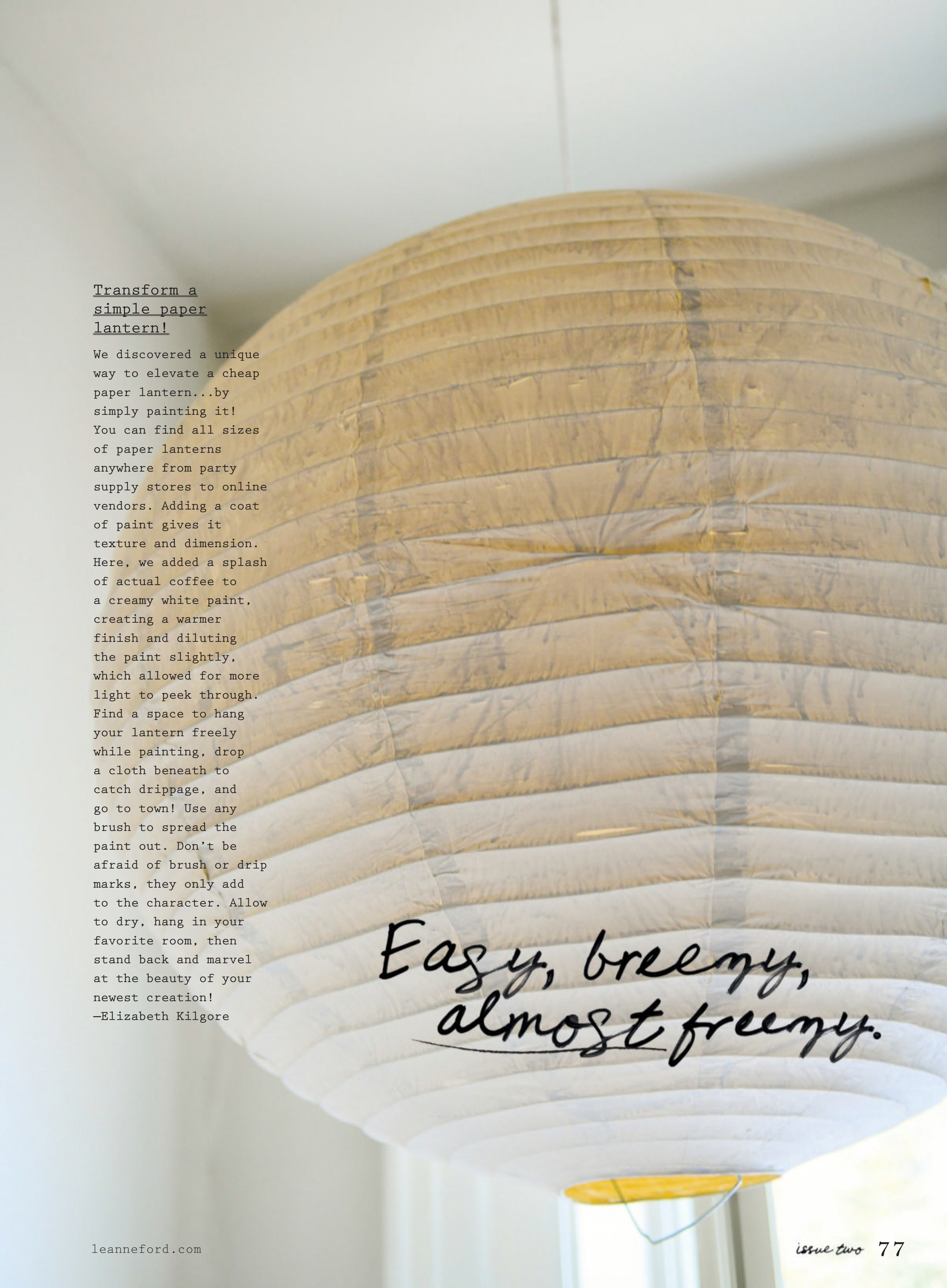
Artist Isamu Noguchi was born in California in 1904 to a Japanese father and an American mother. His mother and he moved to Japan when he was 2 to be with his father, who had left before his birth. His father, turns out, wasn't that great of a guy (in my humble opinion.) He had a second wife and family in Japan. (See?!) But that's a story for another day.

Noguchi had a long and prolific career in the arts—creating sculpture, lighting, interiors, plazas, playgrounds, stage sets for Martha Graham (see page 78), and furniture for Herman Miller, where he met the Eames family.

Noguchi lived between worlds, with one foot in and one foot out of both his Japanese heritage and his American roots. Connecting sometimes to both, and sometimes to neither. But nothing is as much a visual example of his dual upbringing than the paper lantern he created for the American market—a simple, clean, and packable take on the Japanese lanterns of his childhood. He had the idea to simplify them in the 1950s, when he was visiting Gifu,* Japan, in the process creating something that has withstood the test of time. As it still feels completely modern today, more than 70 years later.

**Gifu was known for its manufacture of lanterns and umbrellas from mulberry bark paper and bamboo. Noguchi, being inspired, designed and produced the first of his now-famous paper lanterns using the traditional Gifu methods of construction. He called these lamps Akari, meaning "light as illumination."*

My love of the lantern



Easy, breezy, almost freezy.

Transform a simple paper lantern!

We discovered a unique way to elevate a cheap paper lantern...by simply painting it! You can find all sizes of paper lanterns anywhere from party supply stores to online vendors. Adding a coat of paint gives it texture and dimension. Here, we added a splash of actual coffee to a creamy white paint, creating a warmer finish and diluting the paint slightly, which allowed for more light to peek through. Find a space to hang your lantern freely while painting, drop a cloth beneath to catch drippage, and go to town! Use any brush to spread the paint out. Don’t be afraid of brush or drip marks, they only add to the character. Allow to dry, hang in your favorite room, then stand back and marvel at the beauty of your newest creation!
—Elizabeth Kilgore

The magic of movement & light

"Nobody cares if you can't dance well. Just get up and dance. Great dancers are great because of their passion." —Martha Graham

Modern dance professor Molly Perez on Martha Graham's take on the art of movement.

If you have spent any time around a toddler, you may have noticed they do not spend much time worrying about how others view them. They are the masters of "play." In the performing arts—in my case, dance—we often try to achieve what toddlers have readily available. (Think SNL-level improv capabilities.) They can drop into "character," a "scenario," or a "storyline," with little to no effort. A log becomes a bridge, a sheet a beautiful dress, but, unfortunately, sometime around middle school, we are stripped of this skill. We become self-conscious. We lose the ability to play.

A major reason I love the arts is not only because of the final product that is created, but because of the process of getting to that final product. It's a journey, y'all. From designers to actors, creating is an exercise that requires the ability to crack oneself open. (CliffsNotes version: IT IS HARD WORK.)

Martha + Andy

> “The *skills* they have **obtained** through *DANCE* can be applied to so *many* parts of life.”

However, it is also empowering, fun, and soul-fulfilling. It is what makes good artists great and believable. It requires us to play.

Eeek!

Producing work or performing on stage feels a little like leaving your house without your clothes on. However, as an audience of art, I have always found myself attracted to art makers that are unapologetic. I myself danced professionally for many years and now teach dance in a college program.

One artist who heavily influenced my own career is Martha Graham (1894–1991). Maybe it is our shared Pittsburgh roots, or her absolute confidence as a performer, that first attracted me to her work, but nevertheless her technique is still something I use today. She was a daring trailblazer, who crafted a career that spanned decades and continents.

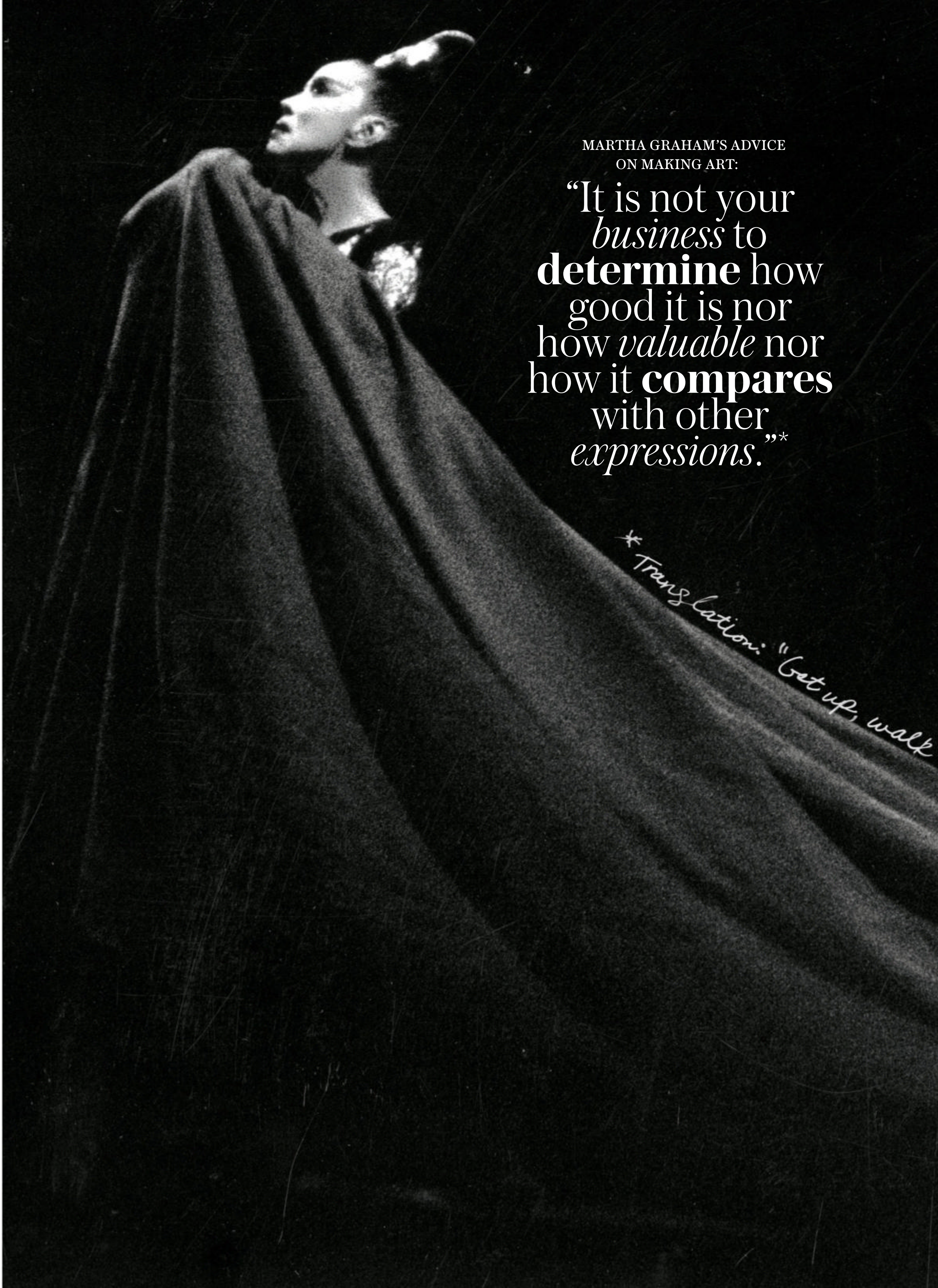
Her canvas was the human body and she believed so wholly in herself and her work that she was able to navigate a very successful career at a time when women and the avant-garde did not have a platform. Her legacy of 181 dance works, a school, and a company that still exist today is why she was dubbed the Mother of American Modern Dance.

“There is a vitality, a life force, an energy, a quickening that is translated through you into action, and because there is only one of you in all of time, this expression is unique.” —Martha Graham

Let that sink in. There is only one of you and therefore your expressions, creations, improvs, songs in the shower, happy dances in your bedroom, and doodles on napkins, are unique.

So, can you do me a favor? Can you dance more? Can you put on some music and twirl around the kitchen while making dinner, can you lip-sync in your bedroom to your most angst-filled song, can you jam in the car with your friends, or ask your partner to slow dance in the backyard? Listen, I do my hair every day, but I would not call myself an expert, so please don’t let your inhibitions stop you. If you take away anything from Martha:

Dance, be bold, play, enjoy the process!



MARTHA GRAHAM'S ADVICE
ON MAKING ART:

"It is not your
business to
determine how
good it is nor
how *valuable* nor
how it **compares**
with other
expressions."*

* Translation: "Get up, walk

WHO WAS MARTHA GRAHAM? An icon, a feminist, a trailblazer, a dance technique creator, and, most importantly, a choreographer (a person who composes the sequence of steps and moves for a dance performance.)

Born in 1894 in Pittsburgh, Pennsylvania, Martha was heavily influenced by her father's work as a psychiatrist. He specialized in nervous disorders and was very interested in diagnosis through physical movement, particularly the thought that "movement never lies." The idea that the body and its movements can be thought of as its own language planted the early seeds of a budding choreographer. After watching a performance of Ruth St. Denis, Martha vowed to become a dancer even though she had never taken a dance class in her life. Martha attended the Denishawn School for Dance and Related Arts in Los Angeles, where she not only studied dance but also lighting and costume design, making the connection for what would become a career filled with collaborations with other artists.

A move back across the country to New York provided the backdrop for her professional career. Creating her own company, school, and dance technique solidified her impact on the dance/art world. With each creation, she honed her voice. Martha was unapologetic in her desire to be authentic to her vision. She was brazen in her demand for specificity, leading her to collaborate with dancers, sculptors, composers, and costume designers, to bring her creations to life, including Charles and Ray Eames (see page 68) and Isamu Noguchi (see page 72).

Very rarely are we only moved by one form of art. It's the ability of multiple senses (see, smell, hear...) that engulfs our experience. Martha's work was visual, auditory, and kinesthetic (connected with the ability to know where the parts of the body are and how they are moving—think watching someone throw a ball and recognizing in your own body that you know how it feels because you have done that action before).

Martha took that inherent intelligence of knowing how to move (walk, run, create shape) and connected it to emotion. So, not only did audience members watch dance, but they connected with how Martha tied emotion to the movement with a visceral response (relating to deep inward feelings rather than intellect).

At the heart of it all, Martha was...

A storyteller.

A pioneer.

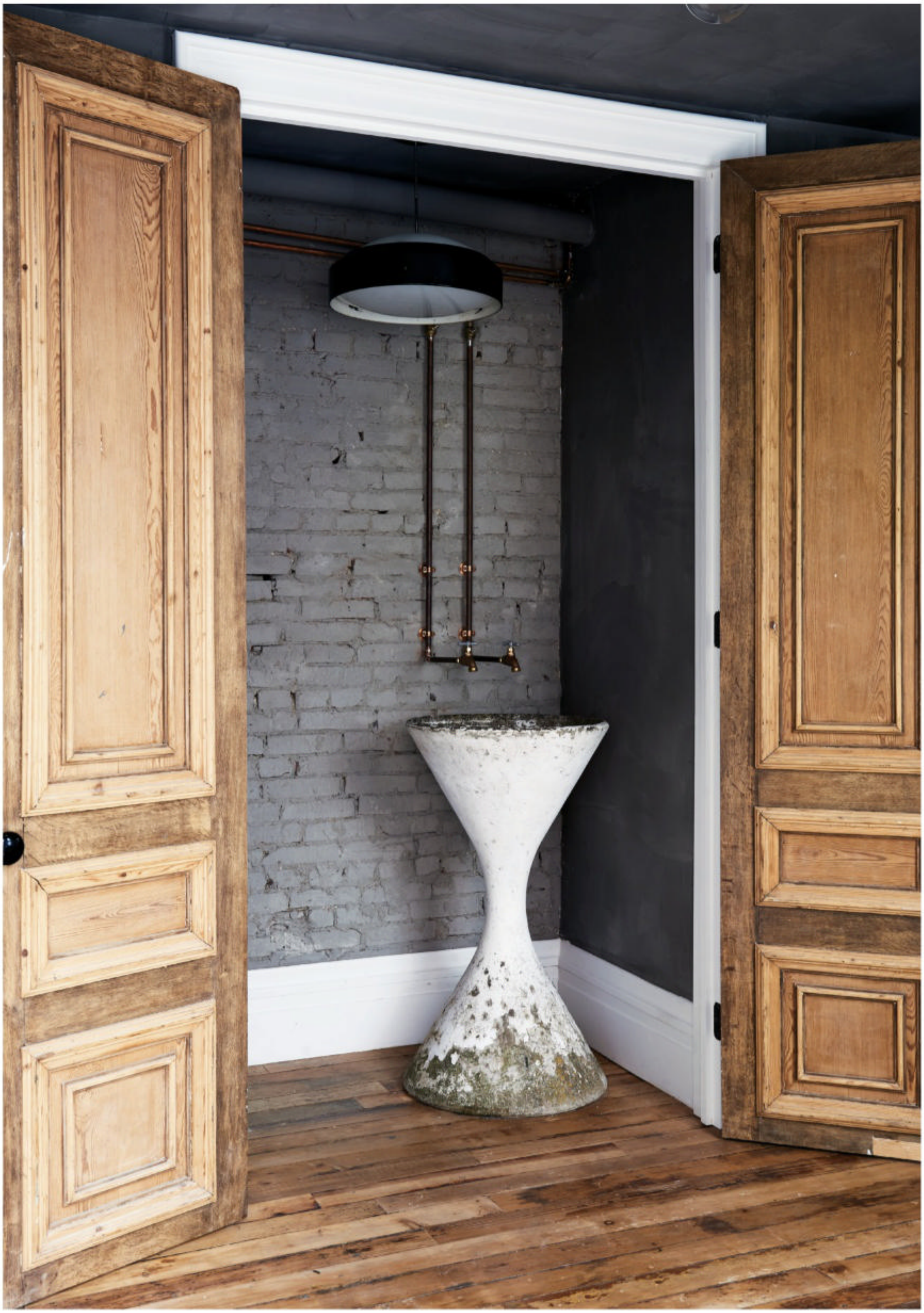
A rebel.

The body was her canvas.

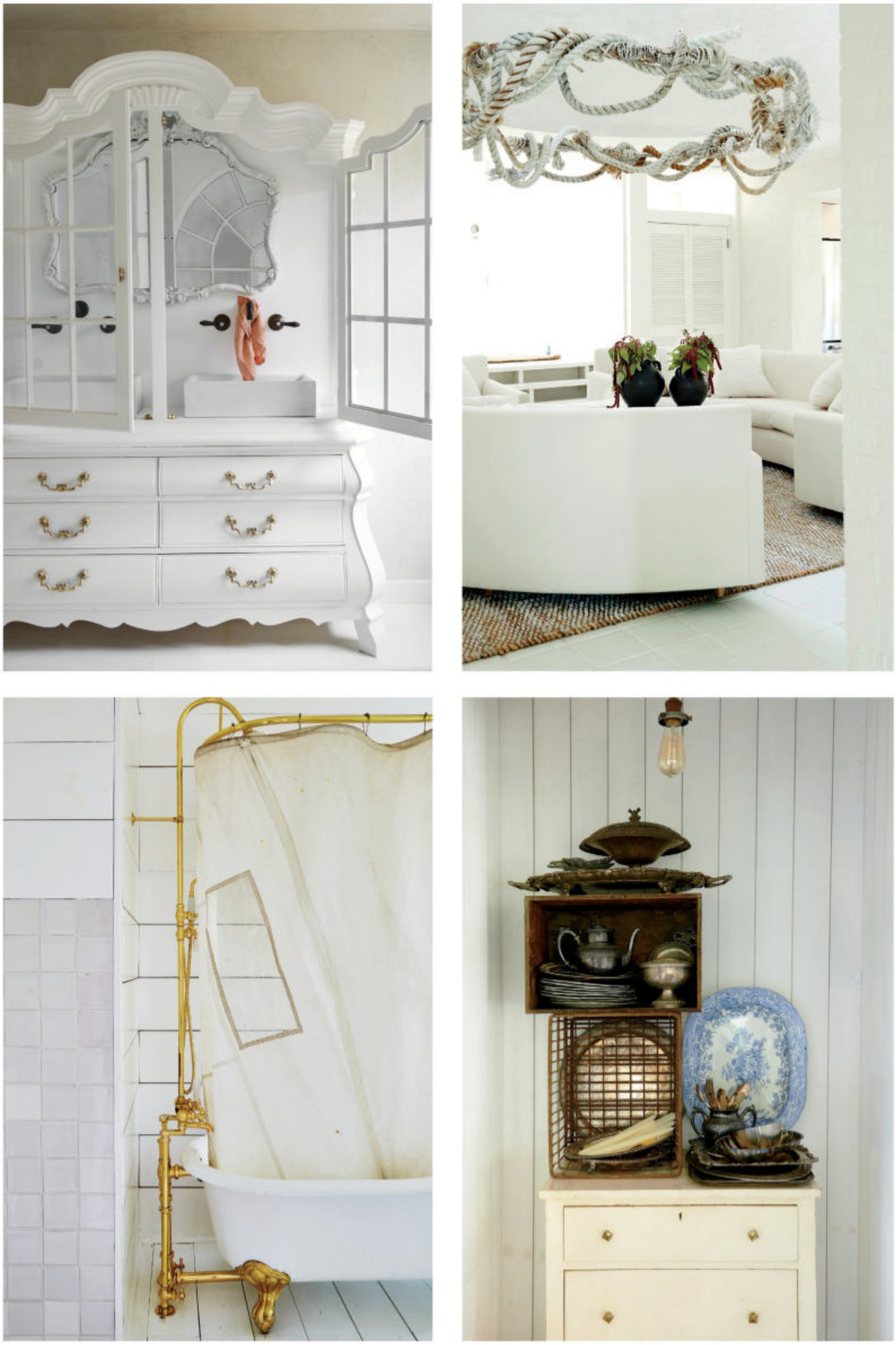
over to those paintbrushes, that piano, that clay, and get to work!"

THIS *as* THAT

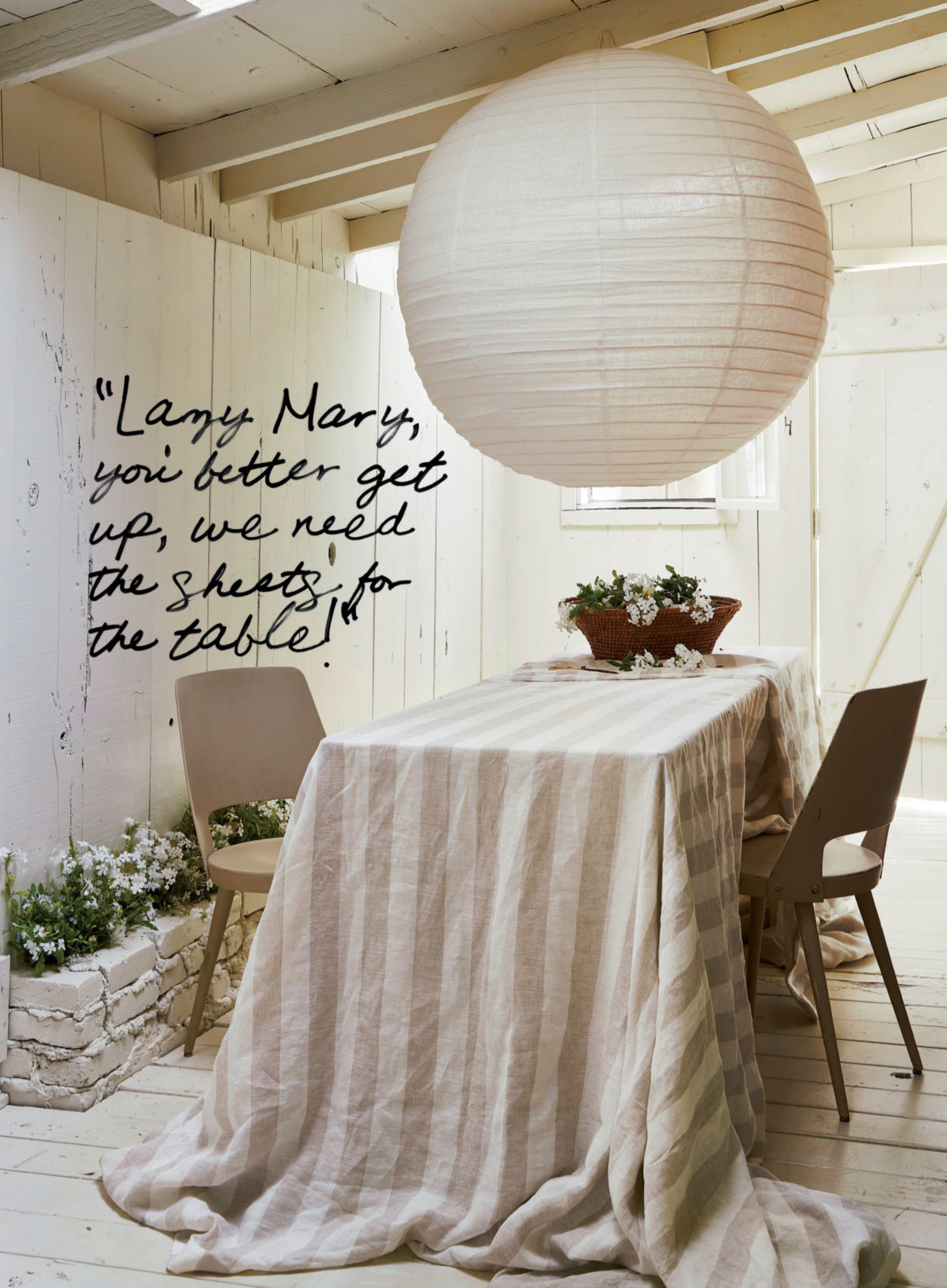
Let’s think of new ways
to use pieces we love.



This page: An old Willy Guhl planter. Basically, if it can catch water, I've tried to make a sink out of it.

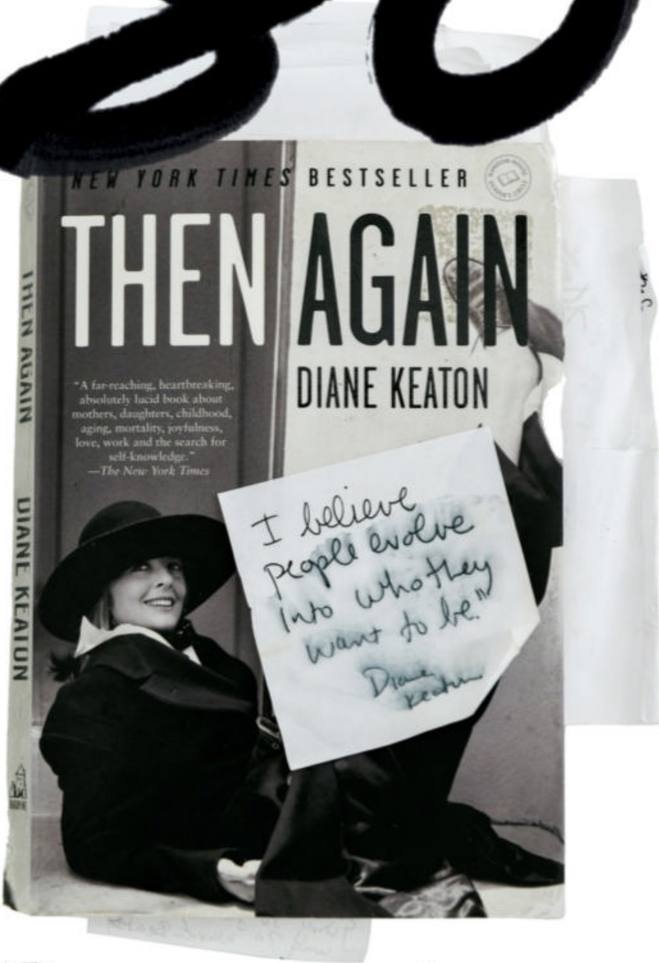


Clockwise from top left: An unused dining cabinet gets new life. No chandelier wiring? How's about a rope "installation"? No shelves? Enjoy the beauty of some lazy layering. A sail! It's meant for the water, right?!
Opposite: When your bed linens are prettier than your tablecloths—why not? (Though for everyone's sake, let's hope you washed them before lunch.)



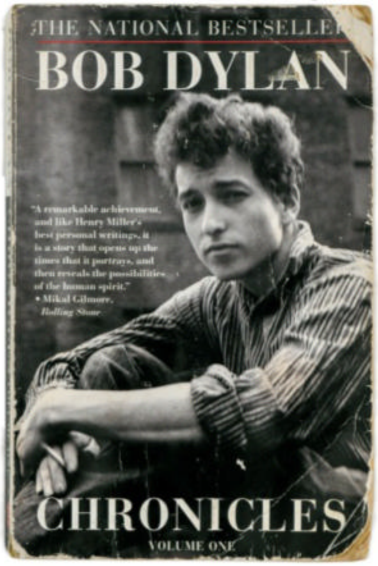
"Lazy Mary, you better get up, we need the sheets for the table!"

Sou


NEW YORK TIMES BESTSELLER
THEN AGAIN
DIANE KEATON
"A far-reaching, heartbreaking, absolutely lucid book about mothers, daughters, childhood, aging, mortality, joyfulness, love, work and the search for self-knowledge." —The New York Times
I believe people evolve into who they want to be."
Diane Keaton

Our Friends
S.HARRIS
ELEMENTS
DIANE KEATON

Books I love


THE NATIONAL BESTSELLER
BOB DYLAN
CHRONICLES
VOLUME ONE

Still Lives

Then Again by Diane Keaton
Chronicles Volume One
by Bob Dylan
Still Lives by Leslie Williamson

Photography credits

Diane cover; inside front cover; pages 1; 2, right strip; 10; 12–13; 17; 86 middle; 88, top left: Courtesy of Diane Keaton
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Page 26: Illustrations by Gus McCowan
Pages 31, bottom; 88,

rces

Check out Diane Keaton's new line of upholstery!

top right: Devon Guio
Pages 53–57; 88, 2nd left: Jackie Lee Young
Page 58: Illustration by Cody Comrie, photo by Noel Knostman
Page 59: Hana Ardelean
Pages 60–63: Maegan Keaton
Pages 62, bottom; 88, 2nd right: Anabelle Emry
Pages 68–72: Watercolors by Ngaio Parr
Pages 73; 80–81; 88, 3rd right: Jack Mitchell/Getty Images
Pages 74–75: Nicholas Knight. ©The Isamu Noguchi Foundation and Garden Museum, NY/Artists Rights Society (ARS)
Page 76, 3rd left: Tessa Neustadt
Page 78: © Hulton-Deutsch Collection/CORBIS/Corbis via Getty Images
Page 79, top: Photo by Barbara Morgan/Getty Images
Page 79, bottom: Bettmann/Contributor/Getty Image
Page 84, top left: Reid Rolls
Page 84, bottom left: Nicole Franzen
Page 88, 3rd left: Anna Hutchcroft
Inside back cover: Ken Lubas/Los Angeles Times via Getty Images

Useful information

Page 32: Stove Range: Monogram
Cabinetry: Unique Kitchens and Baths
Sconces: Olde Good Things
Tile: Walker Zanger
Page 33: Table: Kinsey Vintage Market Pot: Eneby Home
Pages 34–35, 37: Appliances: Monogram
Cabinetry: Unique Kitchens and Baths
Sconces: Olde Good Things
Tile: Walker Zanger
Faucet: Perrin & Rowe designed by Devol Kitchens
Table: Farmhowz
Chairs: Farmhowz
Floors: Hickman Woods
Pages 38–39: Sofa: Leanne Ford for Crate and Barrel
Chair: Leanne Ford for Crate and Barrel
Coffee Table and Wood Table: Farmhowz
Cabinet: Eneby Home
Pendant: Prize Antiques
Page 40: Leather Furniture: Tollgate Revival
Wood Cabinet: Eneby Home
Round Wood Table: Garden Style Living
Art: Photography by Jerrey Shatzberg
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Cabinets: Unique Kitchens and Baths
Brass Hanging Rack: Devol Kitchens
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Page 42: Rugs: Leanne Ford for Crate and Barrel
Pot: Leanne Ford for Crate and Barrel
Art: Scott Laufer
Chair: Jeanneret
Lounge Chairs: Travertine
Coffee Table: Weisshouse
Small Wood Coffee Table: Eneby Home
Page 43: Large Vase: Custom by Philip Soucy
Small Vase: Leanne Ford for Crate and Barrel
Credenza: Karl Springer
Globe: Uncommon Objects
Pages 44–45: Leather Furniture: Tollgate Revival
Wood Cabinet: Eneby Home
Round Wood Table: Garden Style Living
Page 46: Chandelier: Antiques on Ohio River
Table: Farmhowz
Rug: Rush House
Ceramics: Leanne Ford Original Wobbly Wonkers
Page 47: Art: Scott Laufer
Couch: Ligne Roset from Eneby Home
Rug: Leanne Ford for Crate and Barrel
Coffee Table: Weisshouse
Page 52: Art: Alexandra Valenti
Chair: Leanne Ford for Crate and Barrel
Page 64: Floor Paints: A combination of the colors Chocolate Swirl and Rare Wood from BEHR Paints (sheen: satin) plus Sand Drift from BEHR Paint (sheen: Hi-gloss)
Page 66: Floor Paints: Olive Sprig from BEHR Paint (sheen: matte) plus Koala Bear from BEHR Paint (sheen: matte)
Pages 64, 67: Tub: Victoria + Albert York Collection by House of Rohl
Tub Fill + Shower: Perrin & Rowe Edwardian Collection by House of Rohl
Soap Basket: Perrin & Rowe a House of Rohl brand
Tile: Walker Zanger
Cabinet: Vintage from Garden Style Living
Sconces: Olde Good Things
Exterior Pendant: Leanne Ford for Crate and Barrel
Vase: Reese Emery
Towels: Marfa Brands

A special thanks to:
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Dahar Electrical Solutions
Mazzant Painting

Diane Cover: Created by Leanne Ford and Darren Holdway

Photo Cover: Created by Leanne Ford and Works Well With Others Design Group:

Free & clear

Ever since I was a kid, my taste in art has... well, let's just say, I have champagne taste on a beer budget. Since I could never fully afford the art I wanted, I would buy old art books to rip the pages out and hang on the walls. So here you go, free and clear, eight of my favorite artists, kind enough to share their art with you.

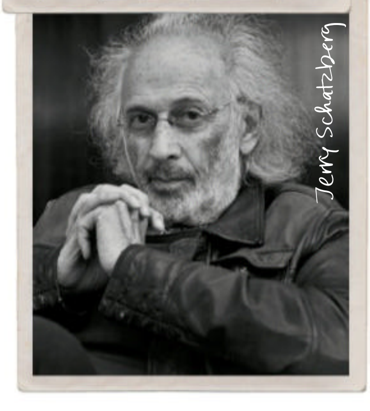
Diane Keaton

Diane Keaton is an award-winning actress, director, best-selling author, and artist who lives with her daughter and son in Los Angeles. **For more of Diane's inspiring words, turn to page 10.**

Alexandra Valenti

Alexandra Valenti is a self-taught artist. Born in Washington, DC, she received her BA in Art History from UC Berkeley. She's lived in New York, Los Angeles, Melbourne, Australia, and for the past 17 years, she's called Austin, TX, home. **See page 53 to visit her studio.**

Ngaio Parr is an Australian creative director, artist, and author living in Laurel Canyon, Los Angeles, where she works on publications, branding and identity, museum and gallery projects, and paints with watercolor. **Visit her on ngaioparr.com and on pages 68–71 and 72.**



Photographer, author, and director **Jerry Schatzberg's** work has been published in *VOGUE, McCall's, Esquire,* and *LIFE* magazines. He has photographed many of the leading artistic personalities of the 1960s, including The Rolling Stones, Andy Warhol, and Faye Dunaway. **See his print in action on page 40.**

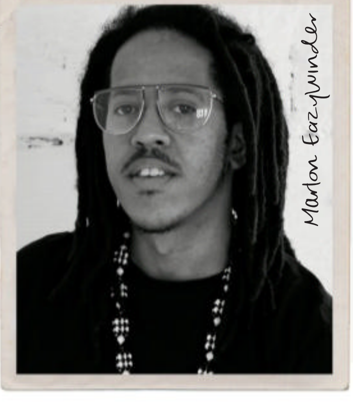
Amy Neunsinger

Amy Neunsinger is a photographer and designer from Los Angeles. Her photography and creative direction is the secret sauce behind many of today's lifestyle brands and celebrities. **Learn from, and more about, Amy starting on page 28.**

Theresa "Reese" Emry is a visual artist and ceramicist who also has a deep love for design and building creative displays. When sculpting clay in her home studio, she seeks to draw the creative eye to beauty in the timeless craft..
For more about Reese, turn to page 60.

Martha Graham

Martha Graham is recognized as a primal artistic force of the 20th century. Her legacy is perpetuated in performance by the Martha Graham Dance Company and Graham 2, and by the students of the Martha Graham School. **Find out more on page 78.**

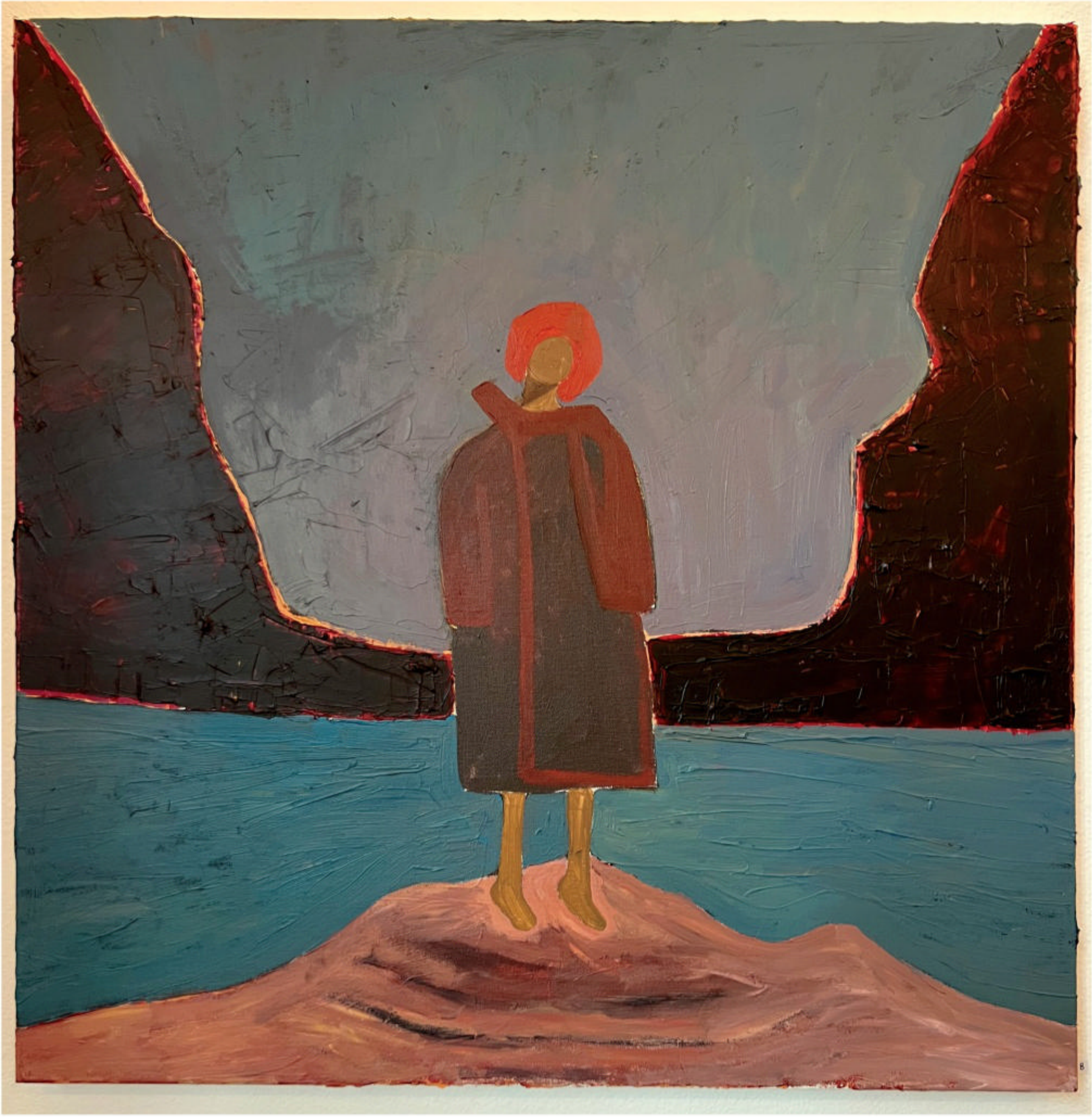


Marlon Eazywinder is an artist-in-residence at the Ohringer building in Braddock, PA, working as an educator and museum professional. In his personal work, he uses mirror, glass, paint, and recycled material to create multidimensional art.
For Marlon's Mosaic 101, turn to page 5.

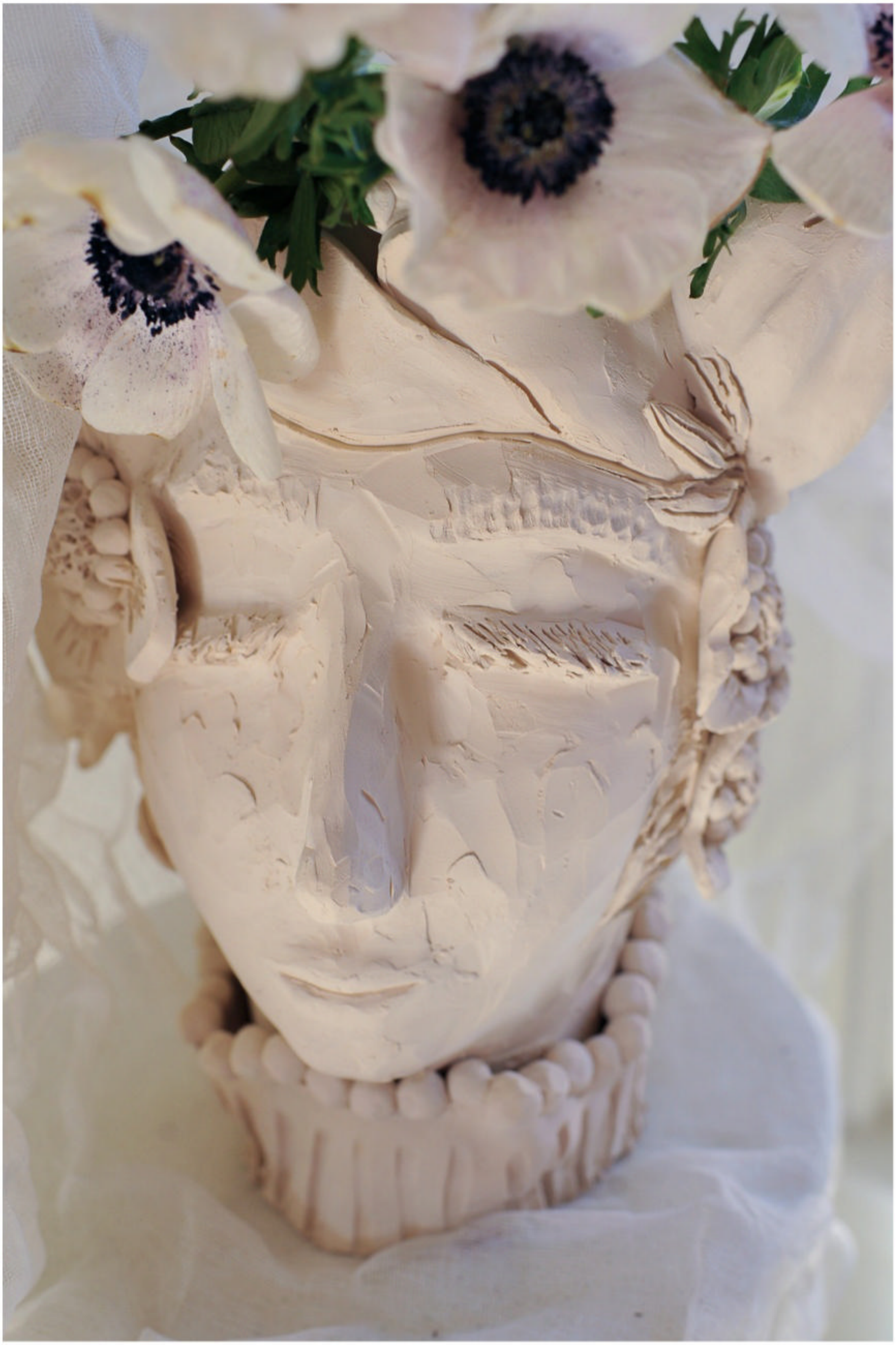
What is
perfection
anyway?
…It’s the
death
of
creativity

–Diane Keaton

Amy Neunsinger, ***Zinnia***



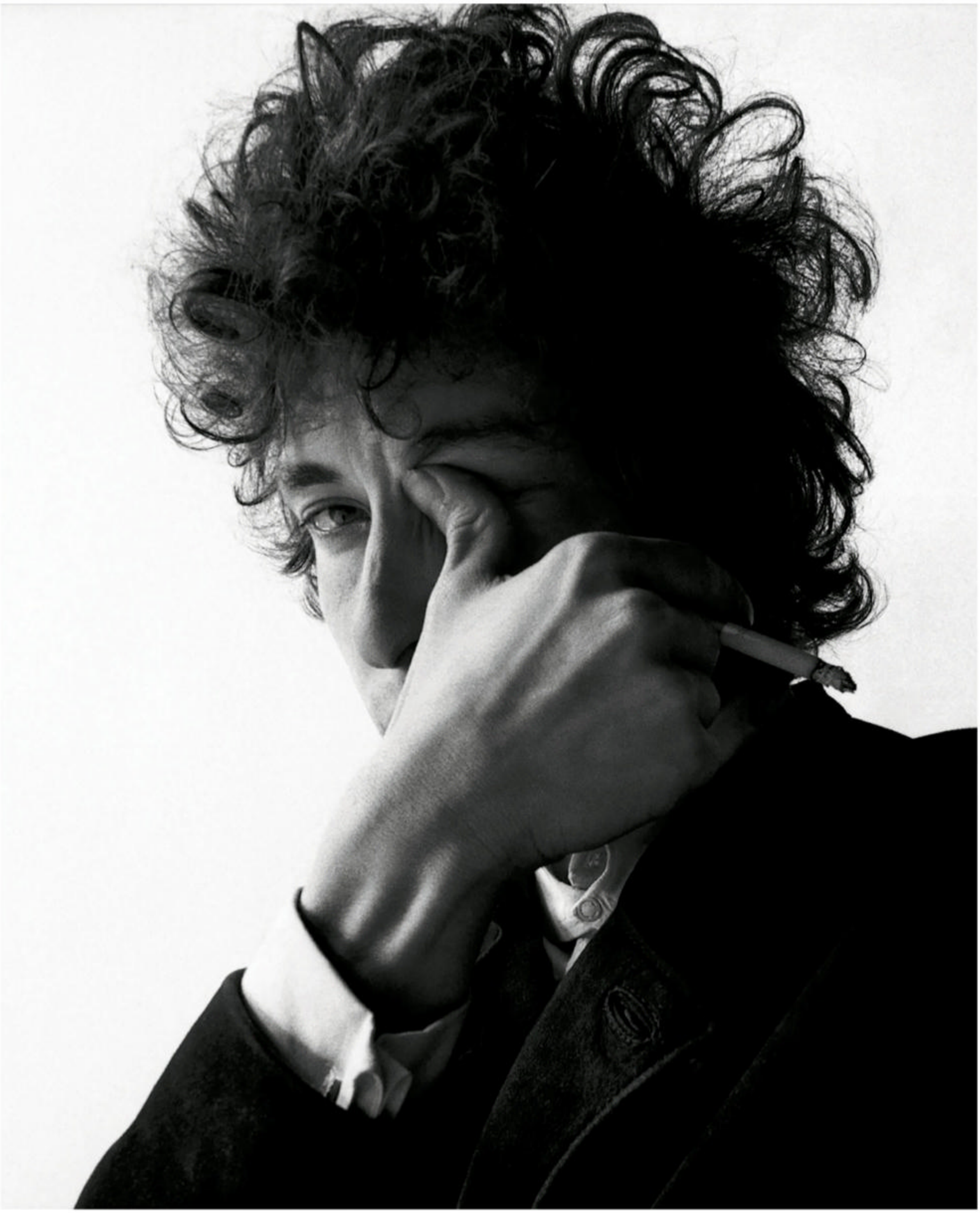
Alexandra Valenti, *Stoicism Island*



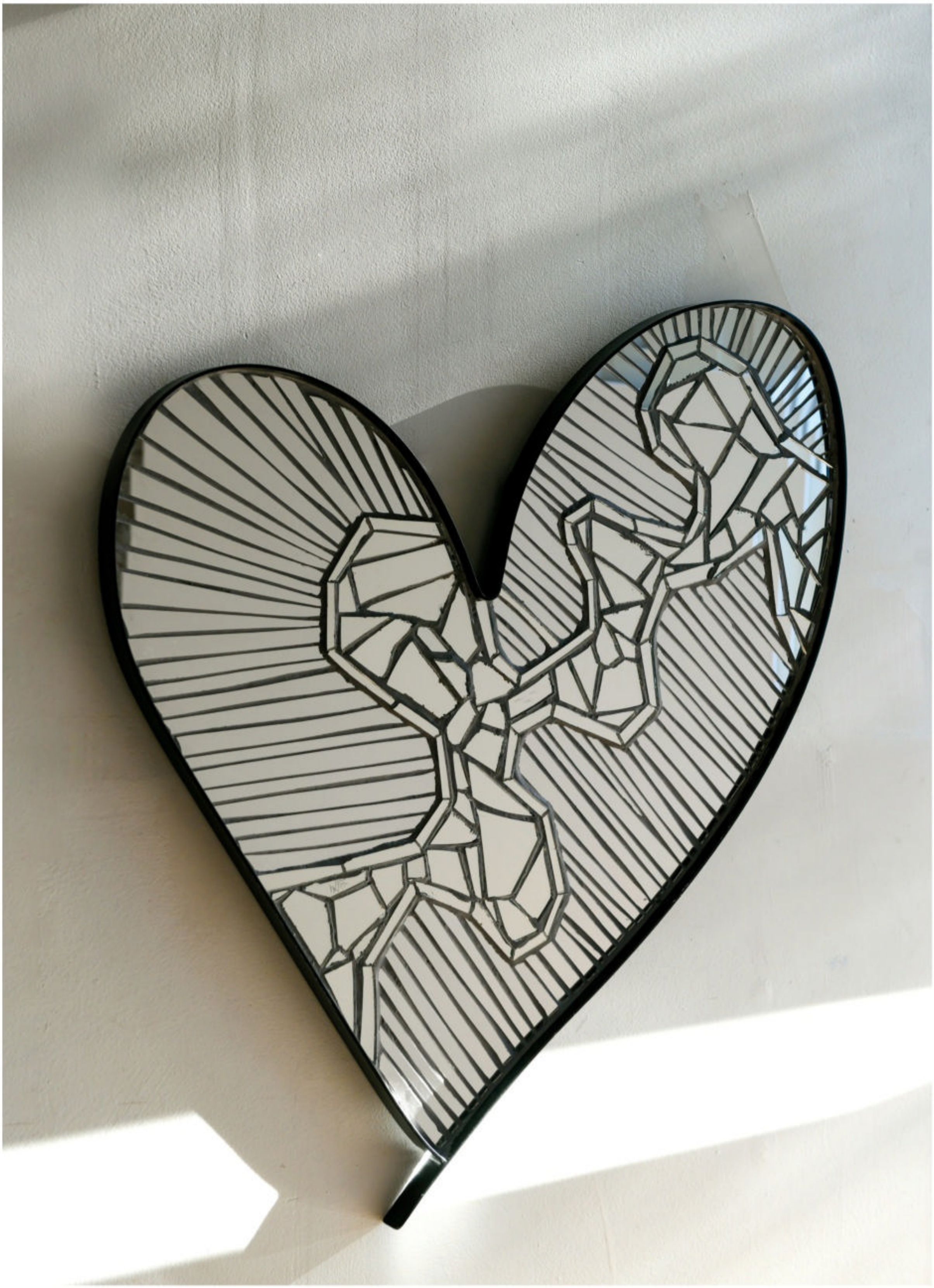
Reese Emry, *Lulu Marie*

Ngaio Parr, Untitled

> “There is a vitality, a life force, a quickening that is translated through you into action, and there is only one of you in all time, this expression is unique, and if you block it, it will never exist through any other medium; and be lost. The world will not have it. It is not your business to determine how good it is, not how it compares with other expression. It is your business to keep it yours clearly and directly, to keep the channel open. You do not even have to believe in yourself or your work. You have to keep open and aware directly to the urges that motivate you. Keep the channel open. No artist is pleased. There is no satisfaction whatever at any time. There is only a queer, divine dissatisfaction, a blessed unrest that keeps us marching and makes us more alive than the others.”
>
> —*Martha Graham*

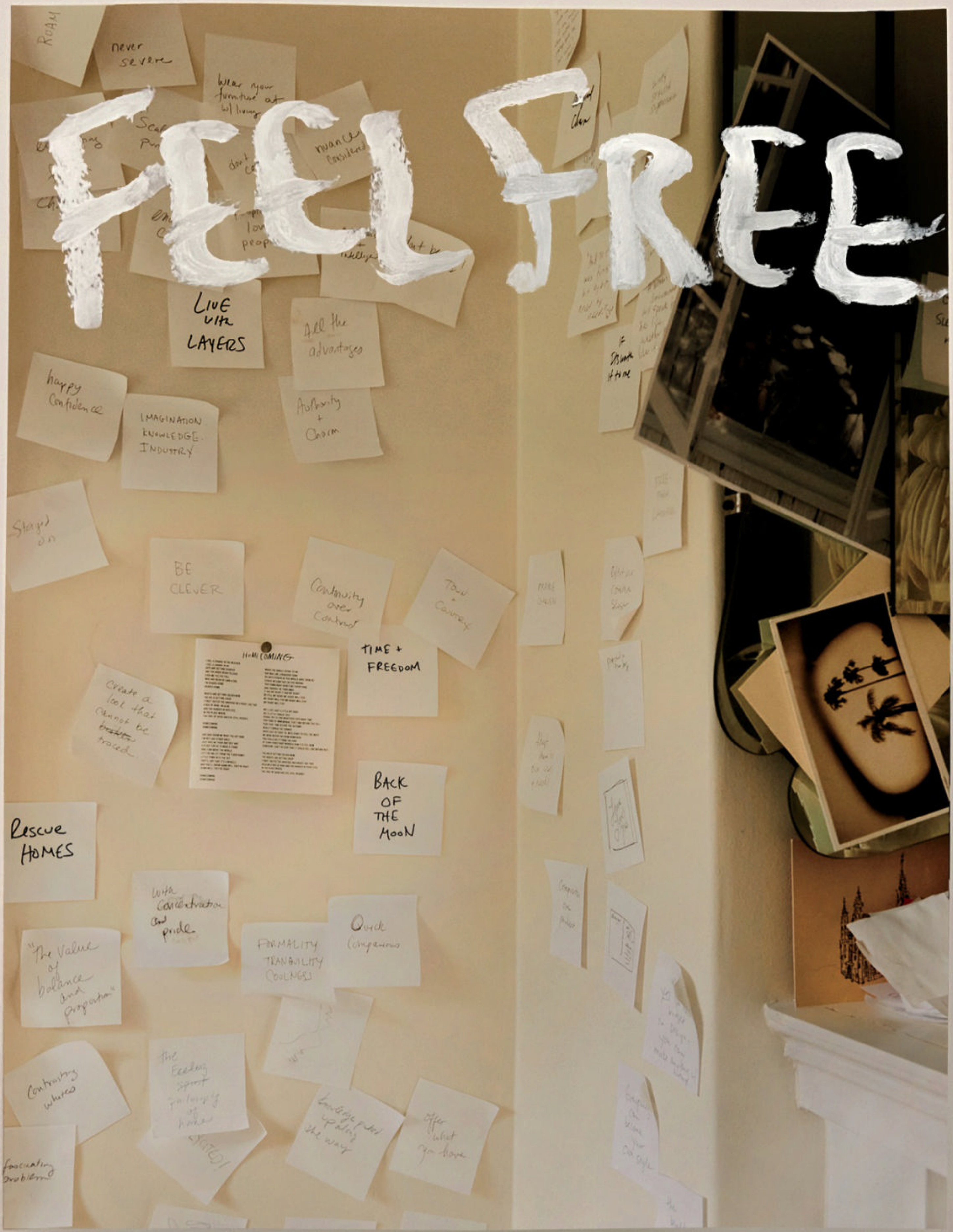


Jerry Schatzberg, *Bob Dylan 1965*



Marlon Eazywider, Untitled

"Take your *PLEASURE* ***seriously***."
–Charles and Ray Eames


FEEL FREE
ROAM
never severe
wear your furniture at all living
nuance considered
LIVE with LAYERS
All the advantages
happy confidence
IMAGINATION KNOWLEDGE INDUSTRY
Authority + Charm
Stayed on
BE CLEVER
Continuity over Control
Town + Country
HOMECOMING
TIME + FREEDOM
Create a look that cannot be traced
BACK OF THE MOON
Rescue HOMES
With concentration and pride
Quick Companions
FORMALITY TRANQUILITY COOLNESS
"The Value of balance and proportion"
Contrasting whites
fascinating problems
offer what you have